

Mahler mania — and Mantles make another SF pop rock classic. In Music p20

Freaks, dancing roaches, and the underworld: Robert Avila on the SF Fringe Festival p39

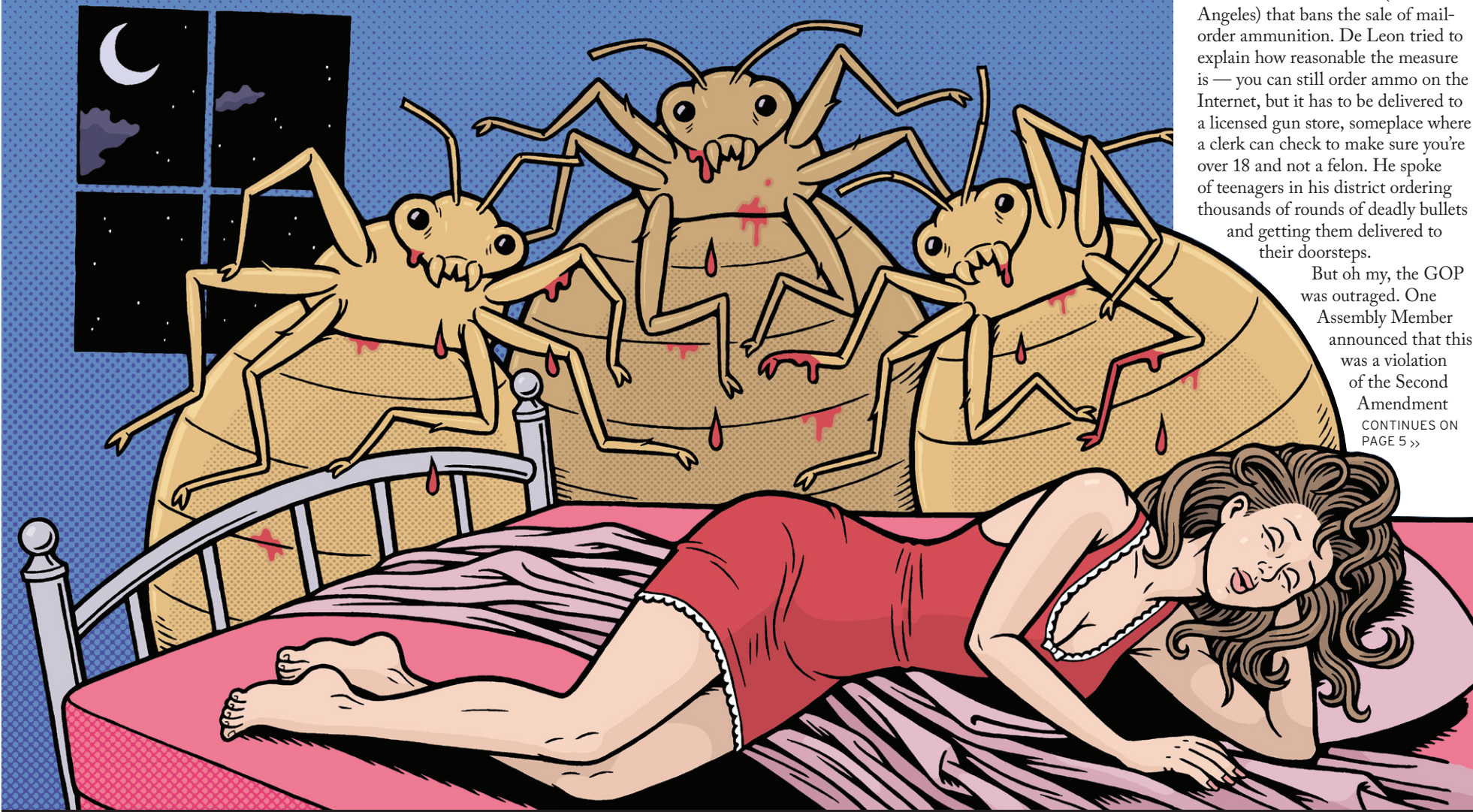
# GUARDIAN

SEPTEMBER 16 - 22, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 51 FREE

## BEDBUGS ATTACK!

How these archaic beasts  
have become the city's latest public health menace  
— and what you can do about it p8

GUARDIAN ILLUSTRATION BY DANNY HELLMAN



### EDITOR'S NOTES

By Tim Redmond  
Tredmond@sfbg.com

I'm really glad that you can watch the state Legislature on streaming video, because it gave me something to do Friday night. For a couple of hours, I sat there transfixed, flicking from the Assembly channel to the Senate channel, as the exhausted and somewhat punchy leaders of our state government blazed through about 100 different bills.

I think my favorite moment was when the Assembly Republicans tried to derail AB 962, a bill by Assembly Member Kevin De Leon (D-Los Angeles) that bans the sale of mail-order ammunition. De Leon tried to explain how reasonable the measure is — you can still order ammo on the Internet, but it has to be delivered to a licensed gun store, someplace where a clerk can check to make sure you're over 18 and not a felon. He spoke of teenagers in his district ordering thousands of rounds of deadly bullets and getting them delivered to their doorsteps.

But oh my, the GOP was outraged. One Assembly Member announced that this was a violation of the Second Amendment  
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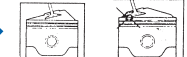
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- Road Test

### Why You Need To Replace The Timing Belt

Most manufacturers recommend replacing every 60,000 miles or six years. If the timing belt breaks it could cause serious engine damage.

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Urgent Health Alert

# Powerful results for new diet pill creates huge demand on pharmacies

Consumers flood phone lines looking for new diet pill after clinical studies show main ingredient produces weight loss

(West Palm Beach, FL) – Millions of doses have been sold, but demand for Cylapril, increases every day. The rush to get the product comes from the clinical proof that the product's main ingredient is in fact effective in controlling weight gain, reducing stress and increasing energy. Some drugstores are reporting to be out of stock for the weight loss supplement, whose key ingredient has been clinically shown to regulate cortisol which has been found to lead to an increase in weight. The problem is Adrenal Fatigue. It affects 4 out of 5 people and most people don't even know they have it.

## Adrenal Fatigue Warning Signs

- ✓ Weight gain (especially around middle)
- ✓ Cravings for sugar or salt
- ✓ Dependence on caffeine and energy drinks
- ✓ Trouble getting to sleep, restlessness
- ✓ Lack of energy in the morning
- ✓ Experiencing mid afternoon crashes

## Clinical Results Proven

Consumer excitement seems to be justified. A clinical study conducted by Epel and colleagues (2001) included fifty-nine women who participated in both a stress session and a control session on different days. Higher levels of cortisol were found on the stress day where the subject consumed more calories compared to low stress days where the consumption of calories was less. These findings suggest that a high level of stress

causes an increase in caloric consumption due to increased cortisol levels. According to the study, reducing cortisol levels through an enhancement of adrenal functioning (in the way that Cylapril does), would therefore decrease food intake and subsequently control weight.

These findings support the view that *the key ingredient in Cylapril*, exerts an anti-fatigue effect that increases mental performance, particularly the ability to concentrate, and decreases cortisol response in individuals with fatigue syndrome (Olsson et al., 2008).

## Adrenal Fatigue Institute formulates solution

Researchers worked with Adrenal Fatigue Institute to develop a formula that will combat the rising levels of cortisol and ultimately help increase energy and speed up weight loss. Dieters are seeing results quickly and are reporting to feel an increase in energy as early as the third day of use without changing their everyday routine. Brad Lubin, National Sales Manager at the Adrenal Fatigue Institute, says, "I can't believe the amount of orders we've taken in the last 30 days. Stores can't keep it in stock and we are all putting in extra hours to make sure its available to everyone that needs it".

## Rushing shipments to meet demand

Stores are reporting that they can't stock product



Shipments are being rushed to **Walgreens and other local pharmacies** but the manufacturer suggests calling the toll free hotline, 1-888-414-9066 to avoid the wait in case the product goes on back order again.

fast enough. The Adrenal Fatigue Institute is rushing shipments to **Walgreens and other local pharmacies** to meet demand. They have also created a toll free hotline, 1-888-414-9066. Because they know how important public awareness is about Adrenal Fatigue, they have developed a

book explaining how it affects your stress levels and ability to control your weight. Call the hotline to receive a free copy while supplies last. The manufacturer wants to remind the public that inventory is extremely limited so its important to act fast before product goes on back order again.

## To Get a FREE Bottle of Cylapril Call 1-888-414-9066

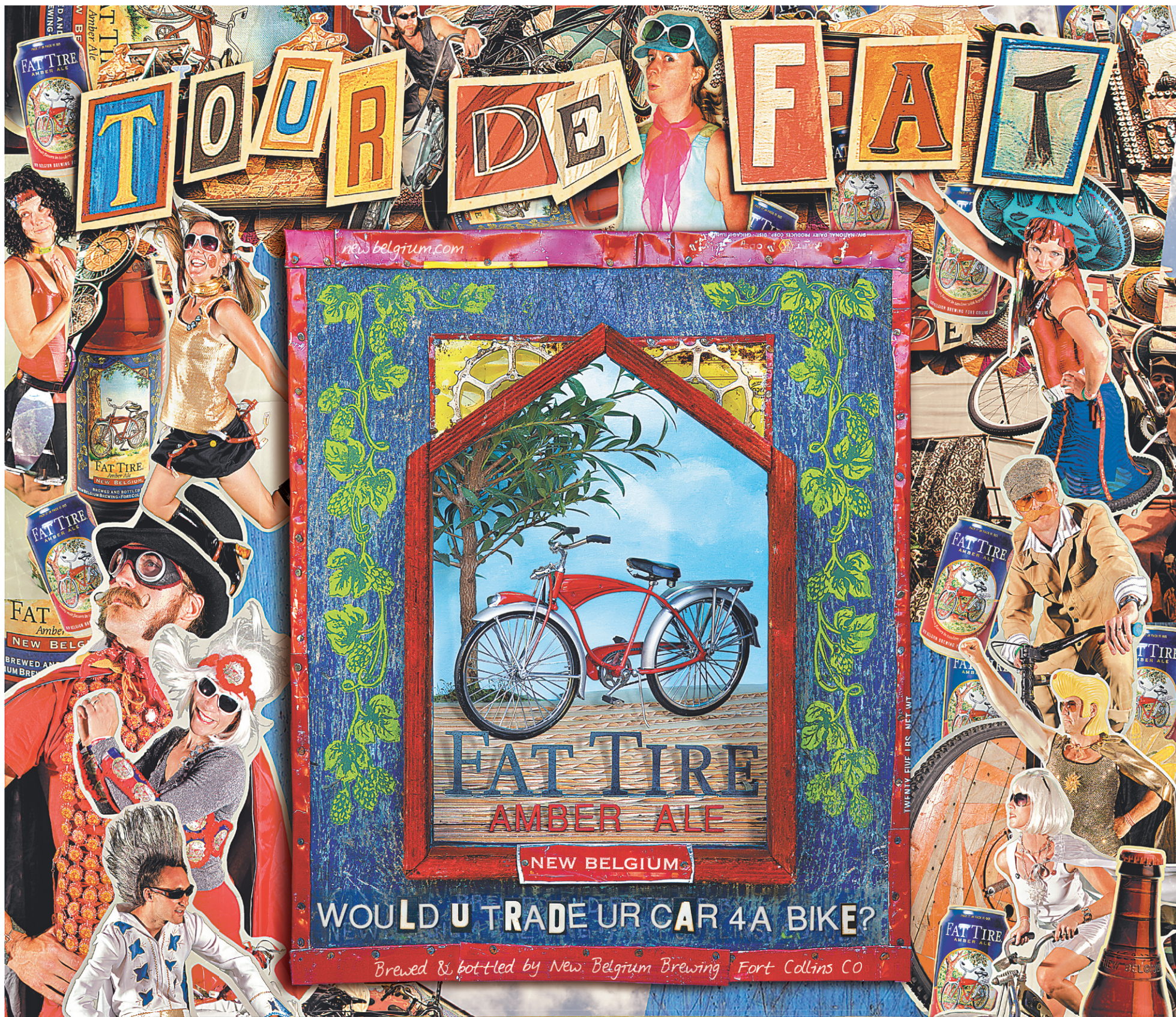
**Local Retail Outlets** - Currently **Walgreens and other local pharmacies** have Cylapril in stock but with demand soaring supplies are limited.

To get a **FREE bottle of Cylapril** - Call the 24 hour hotline, 1-888-414-9066. The first 100 callers will receive a free book explaining Adrenal Fatigue.

[www.mycylapril.com](http://www.mycylapril.com)

Please consult with your physician before taking any nutritional supplements. These statements have not been evaluated by the FDA. This product is not meant to diagnose or treat any disease.





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## EDITOR'S NOTES

CONT&gt;&gt;

and started chanting "let my people go." Another described a letter she received from a senior citizen who apparently had trouble getting around but needed a thousand rounds of live ammo for a "cowboy reenactment." The guy can't drive to a gun store, but he can shoot live bullets at other old cowboys? What a great country.

At any rate, the Assembly passed the bill, with the minimum 41 votes, and the governor will now get to decide once again if he's with the gun nuts or reasonable law enforcement.

I was a little worried that the modest prison reform bill would fail. Barely enough Assembly Democrats supported it, and some of the more liberal state Senators said it didn't go far enough. Which it didn't, and it doesn't, and it's at best a weak plan that could lead to the release of 17,000 nonviolent inmates. But the heart of the original bill, which called for a commission to review the state's insane and often arbitrary sentencing policies, died. And some Assembly Democrats — including San Francisco's Fiona Ma — refused to support a proposal to release more inmates to alternative custody, including home detention with electronic monitoring. So an alternative-release bill never made it to the floor.

That means the state is at least \$200 million short of the cuts it needs to make in the prison system to balance the budget — cuts that were already included in the fiscal plan approved this summer. And California is still out of compliance with the federal courts, which have ordered the state to release some 40,000 inmates.

Something's got to give.

The water system isn't getting any better, either. The five key water bills failed to get approval, so it appears the Legislature will be coming back for a special session on water. Maybe one on education, too. Maybe more prison reform will come up in those sessions. Maybe Fiona Ma will realize that unlike some moderate Dems, she runs no risk of losing reelection over prison releases and can vote the right way next time.

And maybe Tantalus will get to eat some apples. Last I heard, he was still hungry. **SFBG**

## This Modern World

by Tom Tomorrow



## City Planning's latest mess

**EDITORIAL** The San Francisco city planning director, John Rahaim, has kept a fairly low profile since taking over the troubled department in 2008. But some serious problems are starting to fester on his watch — and if he and the planning commissioners don't clean up the mess, the supervisors need to step in.

Rahaim remains somewhat in the shadow of the former director, Dean Macris, who is responsible for some of the worst San Francisco development problems of the past three decades. And the Macris influence is still very heavy in the department. But Rahaim needs to step out and show that things are going to change. For starters, he should:

- *Scrap the plan to privatize environmental review.* As Rebecca Bowe reports on page 15, the department is looking at bringing in outside consultants to help clear up the backlog in the Major Environmental Analysis division of the Planning Department. It's a horrible idea — the environmental consulting firms that do this

work make most of their money from developers, and that's where their loyalties will always lie. The city planning staff is by no means perfect, but at least the unionized MEA staffers have some ability to demand that builders follow the rules and that environmental impact reports are relatively honest. The whole idea comes (not surprisingly) from the big developers, particularly Lennar Corp. at Hunters Point and the consortium looking to redevelop Treasure Island; they're worried about the short-staffed Planning Department's slow pace of project review. But we don't see those developers helping raise new revenue for the city — money that could allow planning to hire more staff.

- *Back away from allowing developers to block sunlight in city parks.* San Francisco voters approved a measure back in 1984 that essentially halted the construction of any tall buildings that would cast shadows on city parkland. Proposition K has worked remarkably well over the years. But now, with such behemoths as the 100-plus-story tower planned for

the Transbay Terminal area and the high-rise condo complex near the Transamerica Building threatening to block out the sun in public open space, the developers are looking for ways to "update" — that is, gut — Prop. K protections. On Aug. 23, a who's who list of big local developers, architects, and lawyers met with city planning officials to discuss the issue (the attendance list, and more background, is posted at [sfbg.com](http://sfbg.com)). The Planning Commission will get a briefing on the topic Sept. 17.

We don't see the problem with Prop. K — protecting parks from high-rise shadows is pretty basic planning and has been public policy for 25 years. Rahaim should drop this developer-driven plan, now.

- *Get Macris the hell out of the Planning Department.* Mayor Gavin Newsom and the Planning Commission hired Rahaim a year and a half ago. So why does Macris, the former director, still have an office in the department? Why is he routinely consulted on major issues? When, oh when, will he finally go away?

CONTINUES ON PAGE 6 >>

When, oh when,  
will Dean Macris  
finally go away?

## Where would we be without rent control?

By Susan Prentice  
[news@sfbg.com](mailto:news@sfbg.com)

**OPINION** This year marks the 30th anniversary of rent control in San Francisco. On June 13, 1979, the Board of Supervisors passed a law that was seen by tenant activists as a fairly weak version of rent control. The supervisors were acting under pressure from landlords, who were lobbying them to hurry up and pass a law before the November election, when landlords feared San Francisco voters would enact a stricter version.

So the supervisors went with a middle-of-the-road measure, but its passage was still a milestone. Today, San Franciscans in rent-controlled apartments shudder to think where they would be without this basic protection. Many would be priced out of the rental market — and out of the city altogether.

The original legislation has been amended many times to limit annual rent increases, to expand who is covered by rent control, and to give increased protections from eviction to seniors, disabled people, the catastrophically ill, and long-term tenants. To curb the use of Ellis Act evictions by real estate speculators, buildings where seniors or disabled tenants have been evicted are now barred from condo conversion. In the past few years, we have worked to raise mandatory relocation payments for tenants, and added increased protections against landlord harassment.

Tenants are still being pressured to leave their apartments with supposed voluntary buyouts, a type of roulette in which speculators wave cash and tenants need nerves of steel to resist the threat of little money and no apartment — or more money and no apartment. But tenants keep organizing and holding on.

The San Francisco Tenants Union, Housing Rights Committee, St. Peter's Housing Committee, Tenderloin Housing Clinic, and the Eviction Defense Collaborative all work with limited staff and many dedicated, inspiring volunteers to inform tenants of their rights and

CONTINUES ON PAGE 6 >>



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## CITY PLANNING

CONT>>

According to the mayor's press secretary, Nathan Ballard, Macris isn't costing the city any money — a handful of developers are chipping in to cover the cost of his paycheck. That alone is a problem — since when do developers get to have their own paid planner sitting in on office in the Planning Department?

And frankly, Macris has been a shill for big developers all his career. He oversaw much of the massive over-construction that took place in the 1980s, and resisted all attempts at slowing down runaway growth. He's a bad influence on the department, and Rahaim needs to send him packing, now.

Rahaim has gotten a fairly free ride so far, but things are starting to spiral out of control in his department. It's a disturbing pattern, and the supervisors should be prepared to hold hearings and start taking action. **SFBG**

## RENT CONTROL

CONT>>

represent them when they need legal assistance. Tenants Together, founded last year, is now organizing tenants statewide and making progress all over California.

Sup. Eric Mar is sponsoring legislation that would give eviction protection to families with children — currently an endangered species in San Francisco. Study after study has shown the negative effect of evictions on families with children. More than half of all families with children in San Francisco live in rent-controlled apartments. A recent nationwide report named San Francisco as the major metropolitan area with the lowest number of children. In addition to tenants groups, a broad coalition of education and health groups have given their support to the Mar legislation. If you haven't already done so, write or fax your supervisor in support of the legislation.

Meanwhile, come celebrate the 30th anniversary of rent control by stopping by one of our tenants rights counseling booths Saturday, Sept. 19 between 11 a.m. and 2 p.m. (see [www.sftu.org](http://www.sftu.org) for locations). Get info on our reduced price anniversary memberships and commemorative t-shirts. Then join us back at 558 Capp St., the Tenants Union office, for a barbeque, raffle, and Tenants Hall of Fame festivities where we can all celebrate 30 years of fighting for safe, fairly priced housing. **SFBG**

*Susan Prentice is a San Francisco Tenants Union counselor/activist.*

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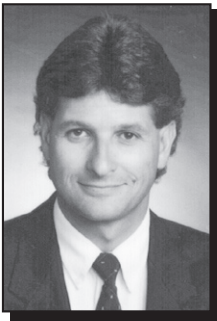
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## Invasion of the bedbugs

How we dealt with these disgusting little bloodsuckers — and why we still fear stigma and our landlord

By John Eastland  
news@sfbg.com

*Editor's Note: The writer has penned this story under a pseudonym because of concerns about social stigma and backlash from his landlord, as he discusses below.*

More than three weeks had passed since our hike through Yosemite, so my girlfriend and I were starting to worry that the festering egg-shaped welts appearing daily on her arms, legs, and stomach weren't just a late reaction to mountain mosquitoes. We'd rationalized the problem away until now, but when a bump appeared on her face, we decided to get professional help.

"It doesn't make sense," my girlfriend told her dermatologist. "It can't be spiders or fleas because I sleep with my boyfriend and he's not getting bit. Maybe I'm allergic to my new detergent?"

"Nope," the doctor said. "You've got bedbugs."

Then he took some pictures of her wounds "to document the epidemic," wrote out a prescription for an anti-itch medicine, and sent her home to deal with the diagnosis, adding that she shouldn't freak out because bedbugs don't transmit diseases. They just make your life

miserable, causing rashes, sleeplessness, paranoia, and embarrassment — which is why they're considered a health risk on par with roaches, scabies, and lice.

But how exactly were we supposed to deal with this? Neither of us had ever even seen a bedbug, and we'd never heard of anyone getting bit. We really didn't even believe in them. I mean, we'd both heard the old "good night, sleep tight, don't let the bedbugs bite" rhyme, but we thought it was about ticks or maybe some fantastical little boogiemens, not actual bugs that live in or near your bed. That's because, like most San Franciscans the age of 70, my girlfriend and I had grown up in a mostly bedbug-free world. But that's over now.

Bedbugs are back and they're eating San Francisco alive, sticking their blood-hungry proboscises in transient gutter punks, international travelers, homeless people, doctors, lawyers, and yes ... maybe even you. They're crawling around in our walls as we speak, scuttling from basket to basket in Laundromats, and camping out on buses and trains, waiting for new victims.

But where did they come from? And why are they here now, creeping out residents of civilized American



Welcome to San Francisco! Bloodsucking bedbugs have become a public health problem all over the city. | PHOTO BY CARLOS ARGUTO OF PESTEC

cities that include Cincinnati, New York, and, most recently, San Francisco, where the Department of Public Health has received 307 complaints this year alone — a figure that's soon to surpass last year's total count of 327, according to DPH special operations manager Dr. Johnson Ojo.

Well, there are plenty of theories, but the truth is that nobody knows for sure. What we do know is that bedbugs are here and they are hungry. And, by the look of things, they're not going anywhere soon. As travelers, tenants, homeowners, and landlords, our first mode of action against the epidemic is to learn how to deal.

We've got to know how to prevent infestations, understand our rights when they occur, and finally come to grips with what it means to live in an infested city.

Of course, to do all of this, it helps to know a thing or two about the nasty fuckers.

### WHAT ARE BEDBUGS?

Bedbugs are parasitic insects that feed on the blood of sleeping humans. One of the reasons you're probably not familiar with them, the reason you might think they're a myth or some dead epidemic from the Dark Ages when nobody washed, is that bedbugs were virtually annihilated from the western world by about

1960.

"Exterminators back then were quite fond of an insecticide called DDT," explained Luis Agurto Jr., president of a local integrated pest management company called Pestec. The chemical was great because it killed every bug in sight. Unfortunately, the virulent toxin wreaked havoc on the environment, killing most bald eagles and a wide variety of plant and animal life, as well as causing cancer and birth defects in humans. Rachel Carson's landmark book exposing DDT, *Silent Spring* (Houghton Mifflin, 1962), helped launch the modern environ-

CONTINUES ON PAGE 10 »

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Bedbugs, once thought of as a byproduct of poverty,  
are moving up in the world.

## ALERTS

By Paula Connelly  
alerts@sfbg.com

WEDNESDAY, SEPT. 16

### Get Served

Let your elected officials serve you at this fundraiser for the League of Pissed Off Voters 2009 voter guide at the Elixir bar. Featuring guest bartenders SF Public Defender Jeff Adachi, SF School Board member Jane Kim, SF Sup. Chris Daly, and local blog personality Broke-Ass Stuart. 9 p.m., free Elixir 3200 16th St., SF theleague.com/sf

### Growing Resilience

Learn how to lead groups to decrease reliance on fossil fuels while building ecological, economic, and social resilience in communities with Bay Localizes' new workshop guide. Featuring speakers, interactive sessions, performances, and refreshments. 6 p.m., free Women's Building 3543 18th St., SF www.baylocalize.org RSVP at rsvp@baylocalize.org

THURSDAY, SEPT. 17

### Cambodian Rights

Opposition leader, pro-democracy campaigner, social worker, and women's rights advocate Mu Sochua joins the World Affairs Council to discuss her efforts to oppose sex trafficking, domestic violence, land grabs, and corruption in Cambodia. 6 p.m., \$15 312 Sutter, Suite 200, SF (415) 434-5101

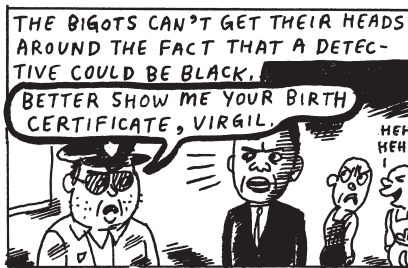
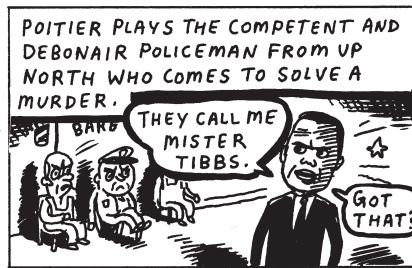
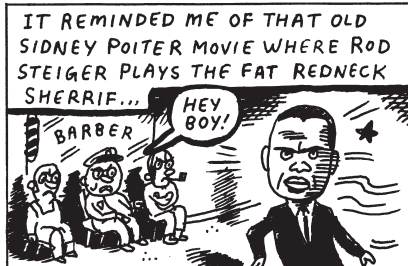
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Hear the story of two volunteers from the self-organized Modesto Needle Exchange, who are facing

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BY LLOYD DANGLE



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SUNDAY, SEPT. 20

### Freedom Socialist Party

Hear Dr. Bob Price report on how budget cuts, layoffs, attacks on unions, decimation of public healthcare and education bolster privatization and business interest at this talk titled, "California's Budget Crisis and the Neoliberal Agenda: How Workers and the

### Jobless Can Fight."

1 p.m., free New Valencia Hall 625 Larkin, Suite 202, SF (415) 864-1278 monday, Sept. 21

### Cool Cuisine

Learn about the "global warming diet" at a presentation by San Jose State University meteorology professor and *Cool Cuisine* co-author Eugene Cordero on his research on the energy efficiency of our food system and its relationship to our changing climate. The talk will be followed by a practical demonstration by co-author and chef Laura Stec on how to change your eating and

shopping habits to help combat global warming. 7 p.m., free Atlas Café 3049 20th St., SF (415) 648-1047

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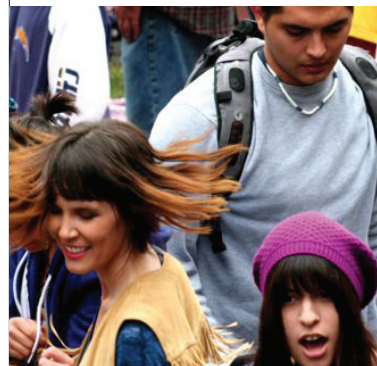
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## Bedbugs CONT. »

mental movement. Most uses of the chemical were later banned in the U.S. and other countries, even though it meant finding new ways to keep our bugs under control.

Less toxic sprays were developed after DDT was banned in the U.S. in 1972. They worked on roaches and other pests, but what exterminators didn't know at that time was that the new chemicals weren't doing much to the bedbug diaspora that was still thriving in remote parts of America and the world. And these little bastards were nothing to mess with.

"These critters had been hammered so hard that, by the 1980s, they were growing impervious to any insecticide on the market," said Michael Potter, an entomology professor at The University of Kentucky and former national technical director for Orkin. "But nobody really noticed because most of these bugs were far away."

In addition to rural parts of the United States, bedbugs could still be found in Eastern Europe, Southeast Asia, and Africa. But Potter rejects the theory that increased travel and immigration are entirely to blame for the global resurgence, as some scientists speculate. "It's not like we just started flying 10 years ago," he said.

Potter concedes that population movement has a lot to do with the issue, but said that blaming travelers and immigrants ignores certain facts and doesn't quite explain why bedbugs are coming back in such large numbers. The truth is that bedbugs never really went away. Pockets of extremely resistant survivor cells simply laid low until their offspring could flourish once again. It didn't take long for that to happen.

"The thing about chemicals is that they only work for a given amount of time," Agurto said. "Everything develops a tolerance after a while." No matter. The commercial use of carbamates and other organophosphates, the classes of insecticides that replaced DDT, were soon restricted in the U.S. after they, too, exhibited nasty environmental side-effects.

After that, pest control managers were forced to switch to pyrethroid-based insecticides — which a bedbug could go swimming in, Potter said — and preventive measures like steam-cleaning, vacuuming, and bait. These methods targeted cockroaches and other pests, but they essentially allowed bedbugs to thrive in a chemical-free paradise. This was in the early 1990s and, according to Potter and Agurto, it's probably no coinci-



**Bedbug eggs are tiny, but the vermin quickly grow to the size of Tic Tacs.**

PHOTO BY CARLOS ARGUTO OF PESTEC

dence that the first major infestations in American cities came to light soon after. By the end of the century, a few years after DDT was restricted to malaria zones worldwide, bedbugs were becoming a problem in the eastern United States. By 2001, they had become a hot news topic in cities in America and around the world.

The bedbug resurgence in New York City has been covered extensively by *The New York Times*, starting in 2001 with an article about hotels and hostels titled "Bedbugs; Sleeping with the Enemy." Subsequent reports tracked the spread of infestations through homeless shelters, SROs, and eventually into condos, apartments, and houses. But the tiny vampires aren't stopping there.

Bedbugs, once thought of as a byproduct of poverty, are moving up in the world. "We're seeing them now in upscale condos and private residencies in the best neighborhoods in town," Agurto said. "Places where people never imagined they'd have to deal with this kind of thing." But that's not where the infestations stop either, not in New York and probably not here.

They've even infiltrated the headquarters of large corporations. One of the latest infestations of this sort, at the Penguin Group in Manhattan, made headlines recently when employees of the publishing company were sent home while the building underwent treatment. The same thing happened at Fox News' Manhattan office in March of last year, and again this month at Bill Clinton's offices in Harlem.

Spokespersons for these three

entities claim to have things under control. But the question is, does treating the building really solve anything? What about the employees? And, in the case of Penguin, what about all those books? Aren't they infected too? It would certainly seem so. But perhaps you're also wondering why, if the epidemic is getting so out of hand, you still haven't encountered a problem. Well, the truth is, the bedbugs might be closer to you than you think.

### INVISIBLE INVADERS

There are dozens of reasons why you might not have noticed the resurgence, but probably the biggest is that it's embarrassing: people don't want to discuss the issue because it's gross. But this line of thinking works against us, and if we ever want to learn how to handle the situation, we've got to come to terms with the fact that bedbugs have nothing to do with social class or cleanliness.

That's something my girlfriend hasn't quite been able to come to grips with, which is why I'm writing under a pseudonym. She hasn't told anyone but her mother and she can't stand the idea of bosses, friends, and potential employers Googling her name or mine and somehow finding this story. Yet I've come to realize, while researching this issue, that there's really no reason to be ashamed.

"This is really the first time in human history where people — all people — aren't constantly on the lookout for bedbugs," Potter said. "And our first course of action is to get reacquainted." That's not as easy as it sounds. But here are some tips.

First, you should get rid of the idea that bedbugs are microscopic. They're not. When bedbugs are born, they look like milky-white flax seeds, but after the first feeding they grow to the size of chili flakes and develop a similar hue. Full-grown bedbugs are about the length of a Tic-Tac. They're brown and flat and they have six legs — something like a two-dimensional, oval-shaped tick with stripes.

Second, don't underestimate the cunning nature of bloodsucking insects. Bedbugs may not be able to communicate with one another or build intricate nests, but evolution has blessed the species with one sinister adaptive trait: near-invisibility. Bedbugs are masters of disguise. They live in tiny crevices in hard-to-find places — box springs, mattresses, baseboards, etc. — and usually only come out when people are sleeping. But nocturnal dining habits and the ability to hide aren't the only tools in a bedbug's arsenal.

The real reason we can sleep soundly while hordes of insects wriggle through our undergarments and suck our blood is that these particular insects are equipped with anesthetic. Simply put, bedbug bites do not hurt. What's even worse is that, unless you happen to be allergic to the numbing agent found in bedbug saliva, there's not going to be any evidence in the morning either.

That's why I thought my girlfriend was either completely insane or perhaps the victim of some unknown skin disorder, even after she got back from the doctor. I just couldn't understand how a colony of insects could repeatedly bite one person and

not even touch the other as he slept inches away. My girlfriend still had her doubts as well, but for lack of any other plausible answer, we decided to look deeper into the issue. This is when things got nasty and when I learned that many people (about half the population, according to various sources) do not react to bedbug bites at all.

After reading everything we could about bedbugs, watching horrendous videos of elderly people swatting insects off their bodies, and perusing vomit-inducing pictures of telltale bedbug signs — smeared blood, fecal stains, and carcass build-ups — we did a thorough search of our bedroom and found a cluster between the carpet and the baseboard behind our bed. Now the question was: what to do next? It's what everyone asks when they encounter an infestation. And sometimes, it's hard to answer.

### DEALING WITH THEM

"Many of the people who come into our office with bedbug issues are afraid of retaliation," said Ted Gullicksen, head of the San Francisco Tenants Union. "They don't want to tell their landlords because they don't want to lose their apartments or get fined."

But in most cases, they're wrong. City health codes specify that rental properties be free of "any public nuisance," a category that includes bedbugs. Because my girlfriend and I didn't know that at the time, we worried that we'd somehow be blamed for the infestation.

When we found our nest, we did what most tenants fearing eviction and/or more bills would do. We tried to handle the problem on our own, turning to family and the Internet for advice. Folk remedies soon poured in and we tried them all. We threw out excess clothing, sprayed our bedroom with cedar oil, steam-cleaned our carpet, and then sprinkled diatomaceous earth, an organic powder that kills insects, into every nook and cranny we could find. Then we started sleeping on the couch to wait for the bugs in our bedroom to die. But after four days, the unthinkable happened: more bites.

Potter said it's a common problem because bedbugs respond to store-bought pesticides by scattering into walls, often showing up a few days later in other rooms or units. "What's worse," Potter added, "is that there's nothing saying they can't be reintroduced even after you've invested in professional treatment. And, depending on the size of the problem, that can cost more than \$10,000." Indeed, CONTINUES ON PAGE 12 »



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**Q. What is the origin of this amazing heating element in the EdenPURE®?**

A. This advanced heating element was discovered accidentally by a man named John Jones.

**Q. What advantages does this advanced infrared heating process have over other heating source products?**

A. This infrared heating process was designed around the three most important consumer benefits: economy, comfort, and safety.

In the EdenPURE® process, electricity is used to generate a type of infrared heat which, in



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Pictured above is Bob Vila demonstrating the famous EdenPURE® GEN3 Model 1000 heater with a family. It saves big money on your heating bill while keeping you toasty warm with “heavenly heat”.

turn, creates a very safe heat.

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**End of interview.**

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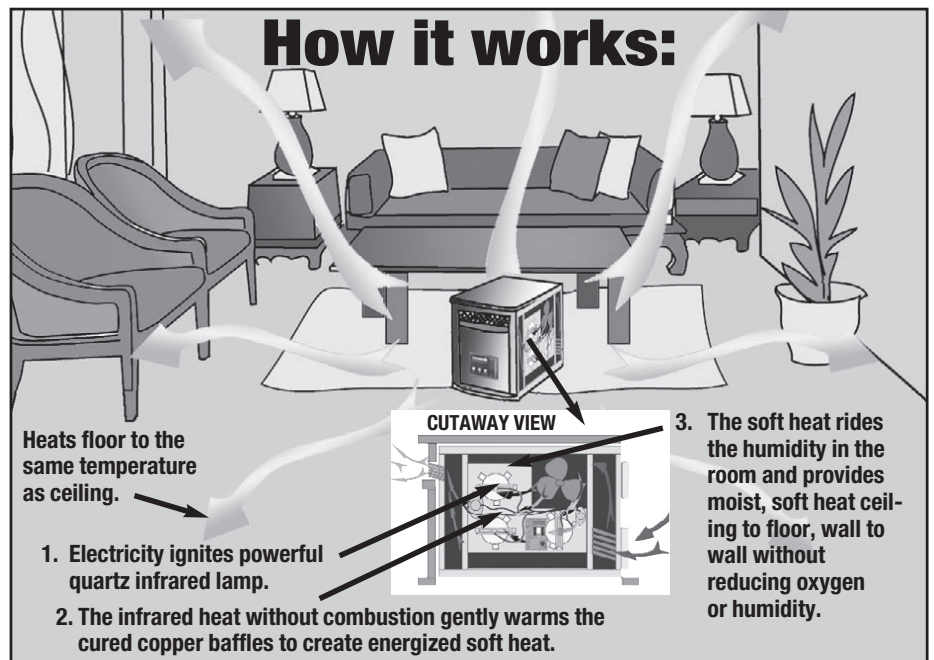
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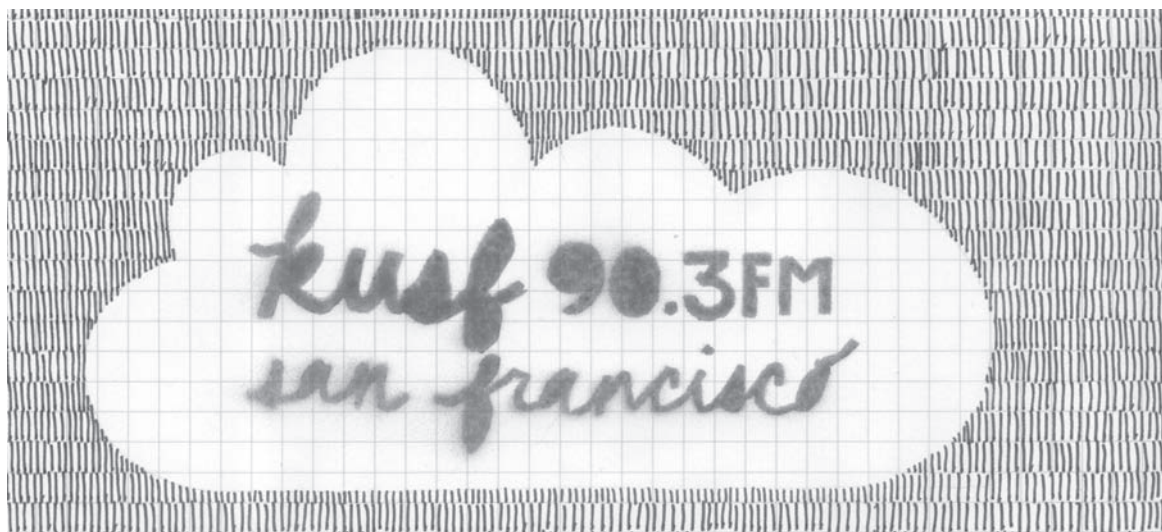
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## Bedbugs CONT.

the only method of eradication that most pest control companies, including Pestec, guarantee these days is heat treatment, which necessitates the use of expensive technology and requires multiple follow-ups to ensure success. Plus, it's not cheap.

When my girlfriend and I realized that our problem wasn't going to magically disappear, we looked into the cost of treatment and freaked out. We were prepared to pay a couple hundred bucks, but the quotes we got were crazy — thousands of dollars for two rooms. We're not broke, but forking out that kind of money would hobble us. And besides, by then we were getting scared. What if our landlord found out we'd had bugs for weeks? Could our decision to go it alone be used against us? Could it be grounds for eviction?

We didn't want to find out and, at that point, we didn't understand how difficult bedbug eradication could be. So we decided to repeat home treatment and simply hoped for the best. The result? It seems to have worked. My girlfriend has been bite-free for over a month and we haven't seen a bedbug since July.

But now I'm wondering if we just dug ourselves a deeper hole. I mean, up until about two weeks ago when I started doing heavy research for this article, we thought we were in the clear. That's why we never reported the problem (which is another reason I decided to write this under a pseudonym). But now that I'm painfully aware of how resilient these fuckers are, I'm wondering if we made the right choice. Still, the thought of coming out with this now fills me with dread. Despite what the Tenant's Union says, I just can't imagine getting out of this without some sort of fine. And even if money isn't an issue, I don't want to get on my landlord's bad side. But what now? Should we just move? And what about the tenants who follow us?

It's probably not the most responsible choice, but this line of thinking is common among first time bedbug sufferers — something my girlfriend and I learned on Yelp.com's local message boards. Despite all the coverage the bedbug resurgence has gotten in recent years, people on Yelp (a.k.a. everybody you know) seem to be in the dark when it comes to tenants' rights and responsibilities, with many posters opting for temporary solutions to avoid the possibility of financial penalties.

The most revealing post to date comes from a Yelper named JU who got bedbugs in early August and

decided to handle matters on his own. "I know I'm moving out in four months ... I'm just trying to make it more livable until then," he wrote. Which raises the question: what about landlords? If a tenant neglects to blow the whistle on a blossoming infestation, can the property manager or building owner charge that tenant for treatment? Can JU be held responsible if his bugs move into neighboring units? Were my girlfriend and I right to think we might get evicted or fined for negligence? Maybe.

"The bedbug issue is complicated and it really boils down to cooperation," said Janna New, director of San Francisco Apartment Association. "If the problem is eradicated and then reoccurs due to a tenant's negligence or refusal to abandon risky behavior, then the cost of remediation could be negotiable. And evictions could occur."

New says she hasn't heard of anyone getting evicted for harboring bedbugs, but adds that it's important for tenants to report infestations immediately because if they ignore the problem, their entire building could quickly become infested. "It's like the flu," she said. "If you get sick, you talk to your doctor. You should do the same thing with your landlord. Teamwork is the only way to get rid of bedbugs."

That's something I wish I knew a couple months ago and something Tiffinnie McEntire, a 43 year-old acupuncturist, intuited when she noticed bugs in her Cathedral Hill apartment in 2006. Rather than waste time with store-bought insecticides, she immediately called her landlord, who responded by sending an exterminator. When that didn't work, he sent another and another, until McEntire and the rest of his tenants felt safe. "It was a pain in the butt," McEntire said. "But in the end, we were all happy."

That's how an infestation should be solved, and that's probably how it'll go down if you report one as soon as you notice it. Both the Tenant's Union and the Apartment Association agree that the burden of eradication usually falls on the landlords. So if you find bugs, your best mode of action is to report the problem as soon as possible. And if you happen to be an apartment or hotel owner, you should do frequent checks and respond to reports immediately. It might cost thousands of dollars, but it could save you from a lawsuit or prolonged infestation.

## THE FINAL STAGE: ACCEPTANCE

So what does it mean to live in an





**“When I squish them, my blood comes out — it’s gross,” says a bedbug sufferer. | PHOTO BY CARLOS ARGUTO OF PESTEC**

infested city, in an infested nation and world? Well, for one, it means that we all have some lifestyle changes to make. For Njon Weinroth, an out-of-work software salesman whose 14th floor condo has been infested for six months, that has meant staying away from friends and developing an amicable relationship with the little monsters. People without bedbugs can obviously skip this step, but Weinroth can’t afford professional treatment at the moment and feels like he has no other choice.

“I do what I can to control them, but I still kill at least two a night,” he said. “When I squish ‘em, my blood comes out. It’s gross and that’s really been the hardest part — overcoming the stigma.” And that’s something everyone — my girlfriend and I included — need to do if we ever hope to get this problem under control. We have to accept that the only thing bedbugs care about is blood and that they will suck it from a bum as quickly as a movie star (just ask actress Mary Louise Parker from “Weeds,” who recently had a bedbug scare in her home). Other than that, specialists recommend being wary of buying used clothing and furniture and avoiding clutter.

With that out of the way, we need to start talking about the problem so that first time bedbug sufferers like my girlfriend and I won’t feel so helpless and ashamed when their bodies and beds become infested and, more important, so they will report bedbug activity before it gets out of hand.

Last, we have to come to grips with how rampant this epidemic is. “I don’t want to be the one tooting the horn saying it’s doomsday and that bed bugs are falling from the sky,” Agurto said. “But I can’t think of a person alive who doesn’t know someone — or at least know of someone — who has had a problem.” But don’t take it from him alone. If you really want nightmares, take a look the

Bedbug Registry ([www.bedbugregistry.com](http://www.bedbugregistry.com)).

Started in 2006 by a computer programmer living in San Francisco, the Bedbug Registry is an anonymous record of bedbug activity across North America. It has maps tracking the spread of infestations and a search engine that allows you to see how close the creatures are crawling toward your house, hotel, or workplace (36 reports within two miles of *Guardian* headquarters — yikes!).

Maciej Ceglowski got the idea for the service when he found bumps on his body and dying bugs in the coffeepot at a San Francisco motel. “I reported the problem and got a resigned shrug from the front desk,” Ceglowski said. Then he researched the issue and realized that because it’s so hard to get rid of bedbugs, it would not be in a hotel owner or landlord’s interest to publicize an infestation. “I started the site because I thought it would be a good way to fight back against bedbugs.”

But is that even possible? With bedbug activity steadily rising in all corners of the world, a simple solution seems doubtful. Which raises another question: how soon before we all have bedbugs?

“Well, that’s hard to answer,” Potter said. “But there’s absolutely no reason to think that our problem is going to get better or go away. We’re in for a real struggle with this critter.”

Great. What the hell am I supposed to do now? Under normal circumstances, I would have stopped worrying about these bloodsuckers after a week of not seeing them in my apartment. But now that I’ve done all this research, my girlfriend and I are faced with another tough decision: do we tell our landlord or do we just hope our last home treatment actually worked?

We’re still thinking about it. **SFBG**

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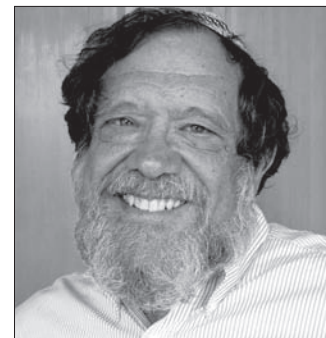
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# Urban man

Burning Man seeks a higher perennial profile as Black Rock City cultivates the metropolitan ideal

By Steven T. Jones  
steve@sfbg.com

Maybe Burning Man can't save the world, but its leaders and participants are increasingly focused on using the models and principles involved with building and dismantling Black Rock City in the Nevada desert every year to help renew and restore urbanism in the 21st century.

The arts festival and countercultural gathering that was born in San Francisco 23 years long ago defied the doomsayers and became a perpetual institution, particularly here in the Bay Area, where it has become a year-round culture with its own unique social mores, language, fashion, calendar, ethos, and infrastructure.

Now, the SF-based corporation that stages the event, Black Rock LLC, has set its sights on taking the next big steps by trying to create a year-round retreat and think tank on a spectacular property on the edge of the play and by trying to move its headquarters into a high-profile property in downtown San Francisco — perhaps even the *San Francisco Chronicle* Building.

Complementing those ambitions is the art theme that Burning Man honcho Larry Harvey recently announced for 2010 — “Metropolis: The Life of Cities” — which seeks to connect the event's experiments in community and sustainability with the new urbanism movements in places like San Francisco and New York City. Harvey told us the idea came to him earlier this year as he attended the Burning Man regional event called Figment and toured some of New York's efforts to reclaim public spaces from automobiles.

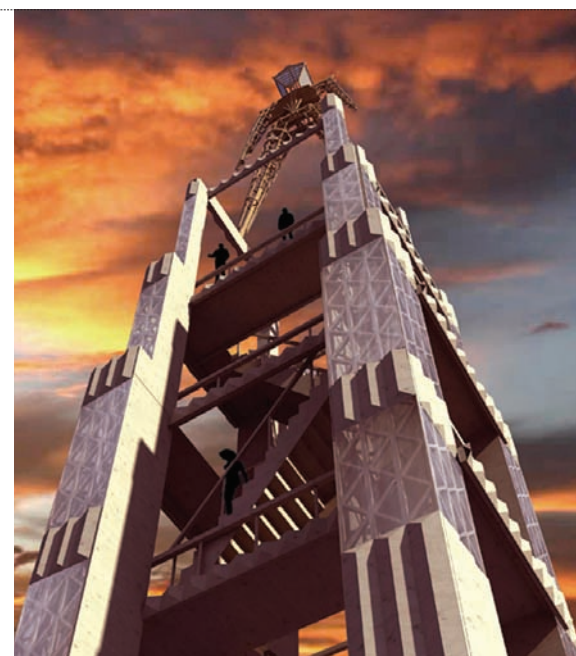
“I found that inspiring,” Harvey said of the recent changes to Times Square, marveling at the conversation circles people set up in the gathering spaces that used to be traffic lanes. “Here we have New York City creating a civic space that works like the city we create. It would be even better if they'd put up some interactive art.”

In a video segment on the 2009 event by Time.com entitled “5 Things Cities Can Learn from Burning Man,” Harvey spelled out some key urban living principles cultivated in Black Rock City: ban the automobile, encourage self-reliance, rethink commerce, foster virtue, and encourage art.

“It's become a better and better social environment,” Harvey said of Black Rock City, the population of which peaked at about 43,000 this year, down slightly from last year. “People have come to respect its urban character, so we're ready for a discussion like this.”

As part of next year's theme, Harvey said he plans to invite urban planners and architects from around the world to come experience Black Rock City and share their ideas about encouraging vitality in cities, before and during the event. Cultivation of the vast interdisciplinary expertise that creates Burning Man each year is also why the organization is seeking to buy Fly Hot Springs on the edge of the Black Rock Desert.

“That's what the think tank is about: Let's get together and think about the world and use Burning Man as a lens for that,” Harvey told us. “I think art should imitate life, but I'm not really happy until life imitates art.”



The Man's base in 2010 will look like skyscrapers for the theme “Metropolis: The Life of Cities.”

IMAGE COURTESY OF BLACK ROCK LLC; RENDERING BY ANDREW JOHNSTONE; DESIGN BY ROD GARRETT AND LARRY HARVEY

Harvey is reluctant to talk much about his plans for the property until they can seal the deal — something the attorneys are now actively trying to hammer out — but he said the basic idea is to create “a laboratory for ideas.” To try to raise capital for the project, Burning Man bused 100 rich burners — including Google founders Larry Page and Sergey Brin — to a dinner at the site on Aug. 27.

Meanwhile, back in San Francisco, where Black Rock LLC was earlier this year forced to move from its longtime Third Street headquarters because of plans by UC Mission Bay to build a hospital on the site, Burning Man and city officials are collaborating on plans for a showcase space.

“While all this is going on, we have been talking to the city about moving downtown. They really want us there,” Harvey said.

The organization came close to landing on a big space in the Tenderloin, but that fell through. Recently, Harvey and city officials even toured the *San Francisco Chronicle* building at the corner of Mission and Fifth streets, which Hearst Corporation has had on the real estate market for some time, exploring the possibility of it becoming the new Burning Man headquarters.

For that site and other high-profile spots around downtown, city planners and economic development officials are actively courting significant tenants that would bring interactive art and creative vitality to street life in the urban core. “Well, that's like a theme camp,” Harvey said. “That what we do.”

In recent years, Black Rock LLC has expanded what it does through Black Rock Arts Foundation (which funds and facilitates public art off the playa), Burners Without Borders (which does good works from Hurricane Katrina cleanup to rebuilding after the earthquake in Pisco, Peru), Black Rock Solar (which uses volunteer labor to do affordable solar project for public entities), and other efforts.

But simultaneously creating a think tank, retreat, and high-profile headquarters — with all the money that would require — could reshape the institution and its relationship with San Francisco in big and unpredictable ways. Harvey describes it as entering a new era, one he says he is approaching carefully and with the intention of maximum community involvement in key decisions: “You want to build trust and enthusiasm as you go along.” **SFBG**

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# Environmental review, Inc.

By Rebecca Bowe  
rebeccab@sfbg.com

**GREEN CITY** Michael Cohen, director of San Francisco's Office of Economic and Workforce Development, called us from the back of a taxi on a recent

Thursday afternoon and complained that he was feeling "perplexed" by all the negative attention aimed at a plan his office helped design.

Perplexed? Maybe — but the concept of having a private consultant take over some planning work during the environmental review of major development projects was never going to happen without a fight.

No sooner had Cohen, OEWD Development Advisor Michael Yarne, and Planning Department Director John Rahaim publicly floated the idea than it was roundly criticized by a host of opponents who called it a danger to public jobs and an invitation for conflict-of-interest nightmares.

The controversy was triggered by a draft request for qualifications (RFQ), released jointly by OEWD and the Planning Department, to hire a private consultant to help the city's environmental review of major development projects. The consultant would be hired on the developers' dime. The idea, Cohen said, was to do something about the long backlog in city planning's Major Environmental Analysis division. Developers often complain that environmental review takes too long, and delays cost money.

"MEA doesn't have enough resources to do all the work," Cohen told us. "Our simple suggestion is to require private development projects to pay to provide extra resources to the department." The RFQ states in an underlined font that the private consultant would work under the supervision of city staff, and that final policy decisions would remain with public employees. Cohen emphasized that if it goes forward, "not a single planner will lose their job."

Nonetheless, the RFQ was lambasted in a letter sent to Rahaim on behalf of IFPTE Local 21, a union representing about 250 city planners. The letter charges that it could undermine city jobs and allow developers to essentially purchase an environmental analysis that would pave the way for project approval.

Under the current system, a developer who requests a permit to build, say, a condominium high-rise must hire a private consulting firm

to write a report describing how the new condos would affect the existing landscape. That report then gets forwarded to the Planning Department for review by MEA staff, a time- and labor-intensive process.

The RFQ would make it possible for a large-scale developer who desired a speedier environmental review to shell out more money for the private consultant, who would do much of the legwork of reviewing the environmental impact report. While city staff would still have the final say, the environmental review process for those projects would consist largely of a consultant overseeing a consultant.

And nearly all the consultants in the environmental-review field make their money from developers.

A source close to city planning told the *Guardian* that Yarne drafted the RFQ, and that the impetus behind it was to remedy delays encountered by the Treasure Island and Lennar Corp. Hunters Point Shipyard projects.

A critic who spoke on condition of anonymity told the *Guardian* that there's a lot of skepticism surrounding the idea since it comes from a former developer. Yarne was a principal at development firm Martin Building Co. until 2007, and he publicly complained about the slow environmental review process while in that role.

"The only deficiencies that we have been informed of have been relayed to us by Michael Yarne in the Mayor's Office," the Local 21 letter notes. "His primary observation has to do with the expediency by which these reviews have turned around. We do not believe that outsourcing these services addresses the problems he expressed to us." On the contrary, the letter states, "in-house staff would have to review a second consultant's work, which would prolong rather than streamline the environmental review process."

Rahaim, the planning director, told us that "the idea was to look for ways to help the staff out," and stressed that he viewed it as "augmenting as opposed to outsourcing" city jobs. However, he added that it's "not something I'm sold on as the only way to do this."

Rahaim seemed receptive to the union's concerns, said Adam Gubser, president of the Planner's Chapter of Local 21. But union members remain universally opposed to the proposal as it stands. "There are serious flaws that need to be addressed," Gubser said. "We're very concerned about contracting out, so any proposal is held under a microscope." **SFBG**

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### FILM

**MadCat Women's International Film Festival**  
It's lucky year No. 13 for Ariella Ben-Dov's MadCat Women's International Film Festival, an annual event that brings experimental films by women directors to local and — via an energetic touring schedule — international audiences. Bundle up and head to El Rio for live music by Tartufi and Silian Rail, plus an outdoor screening that includes world premieres by *Guardian* Goldie winners Kerry Laitala (the spellbinding ode to early cinema, *Spectrology*) and Samara Halperin (*Astroland*, an homage to Coney Island's faded glory). Of local historical interest is Katherin McGinnis's *Woodward's Gardens*, a 3-D exploration of the near-forgotten 18th-century Mission District landmark, which featured a zoo, art galleries and museums, a roller rink, an aquarium, exotic plants, and more. **(Cheryl Eddy)**

8:30 p.m., \$8-\$20  
El Rio  
3158 Mission, SF  
(415) 436-9523  
[www.madcatfilmfestival.org](http://www.madcatfilmfestival.org)

### FILM

**The Third Man and Fallen Idol**  
Orson Welles' hand sticking

out of a storm gutter, the carnivalesque zither score, and Alida Valli drifting past Joseph Cotten as he stands outside of the cemetery. The sum of these lingering sounds and images is, ironically, the overwhelming sense of waste and absurdity many post-World War II artists — Carol Reed included — were compelled to articulate. None of the characters of *The Third Man* (1949) are able to salvage meaning from the bombed-out rubble, though Reed — echoing Harry Lime's famous speech, whether he realized it or not — managed to create more than the standard (cuckoo) clockwork film noir from these iconic parts. *The Fallen Idol* (1948) is a lesser known film of Reed's that *The Simpsons* paid tribute to with season five's "The Boy Who Knew Too Much." **(Tony Papanikolas)**

Double feature: 1, 5, and 9:05 p.m.; \$7.50-\$10  
Castro Theatre  
429 Castro, SF  
(415) 621-6120  
[www.castrotheatre.com](http://www.castrotheatre.com)

### EVENTS

**Lynda Carter**  
Things Lynda Carter can do: pilot an invisible jet (as the iconic star of the 1970s TV show, *Wonder Woman*); handle melodrama with ease (in Lifetime movies like 1996's *When Friendship Kills*, in which she plays the mother of a

teenage bulimic); poke fun at herself (in her role as the principal of a school for super-heros in 2005's *Sky High*); and host a variety show (she did it multiple times when the format was huge in the 1980s). The onetime Miss World USA is also an accomplished singer, and though getting your mitts on her 1978 LP *Portrait* may be tough, her latest, the new *At Last* — a collection of jazzy standards, including "Cry Me a River" and the title track — is widely available. Wondrously, she'll be signing CDs and performing at this in-store appearance. **(Eddy)**

6 p.m., free  
Borders  
400 Post, SF  
(415) 399-1633  
[www.lyndacartersings.com](http://www.lyndacartersings.com)

## THURSDAY SEPT. 17

### STAGE

**Brief Encounter**  
Even the coldest, most bitter of hearts might melt during *Brief Encounter*, Noël Coward's classic drama of doomed lovers. In its 2009-10 season opener, A.C.T. welcomes England's Kneehigh Theatre to perform its internationally acclaimed stage adaptation of the iconic restrained love story. During World War II in 1945, Laura, a suburban

housewife, meets Alec, a married doctor, at a railway station tearoom. From there, the two begin a friendship that ultimately turns into a heart-breaking romance. Kneehigh, known for its avant-garde productions, blends elements of theater, film, and music to create a production with strong visual elements. Tonight brings a pay-what-you-wish performance. **(Victoria Nguyen)**

8 p.m. (continues through Oct. 4), pay what you wish  
(Sept. 18-Oct. 4, \$20-\$80)  
American Conservatory Theater  
415 Geary, SF  
(415) 749-2228  
[www.act-sf.org](http://www.act-sf.org)

### DANCE

**NeverAfter**  
Aerial dance company Bow & Sparrow's *NeverAfter* is a fairy tale strictly for adults. The story follows Alison through a speed-dating whirlwind that leads her to Jon, the man of her dreams. As the couple embarks on their date, time begins to slow until they enter a rabbit hole that transports them into a surreal and fantastical version of reality. This new world, according to co-artistic director Kate Law, looks like "the Tenderloin on pixie dust." The action-packed production features high-flying dance, comedic sketches, modern dance, and audience participation. Catch *NeverAfter*

during its two-week run in San Francisco before it begins a national four-city tour. **(Nguyen)**

8:30 p.m. (continues through Oct. 4), \$20-\$25  
Dance Ground Keriak  
1805 Divisadero St, SF  
(415) 931-8648  
[www.bowandsparrow.org](http://www.bowandsparrow.org)

## FRIDAY SEPT. 18

### MUSIC

**Brownout**  
Don't get freaked out, man — get Brownout. The eight-piece psychedelic Latin funk outfit hails from Texas, but its Sly-Stone-meets-Santana sound was born of a revolution against the previous generation's addiction to Tejano music and Mexican cumbias. You'll still find a big brass sound and plenty of ecstatic percussion to get you strutting in Brownout's latest release *Aguilas* and *Cobras* (Six Degrees), however, as well as an affiliation to Latin rock forebears like the fantastic, Prince-backing Grupo Fantasma. On occasion, like the string-drenched "C 130" from *Aguilas*, Brownout moves beyond energetic '70s nostalgia into a taut, desert-boogie realm of its own. Afrolicious DJs Senor Oz and Pleasuremaker open. **(Marke B.)**

10 p.m., \$8-\$10

Elbo Room  
647 Valencia, SF  
(415) 552-7788  
[www.elbo.com](http://www.elbo.com)

## SATURDAY SEPT. 19

### COMEDY

**Patton Oswalt**  
Fans of *The King of Queens* may know Patton Oswalt as Kevin James' weirdo buddy, and fans of (apparently) soul-crushing indie cinema might recognize him as the star of Robert Siegel's forthcoming *Big Fan*. Most of the man's devotees, however, know that stand-up is his natural environment. To Oswalt, the line between "smart" subject matter and maddening pop-culture detritus is inconsequential, allowing his routines to cover everything from literature to politics to a certain infamous (thanks to him) KFC menu item. He's also hilarious, but that goes without saying. **(Papanikolas)**

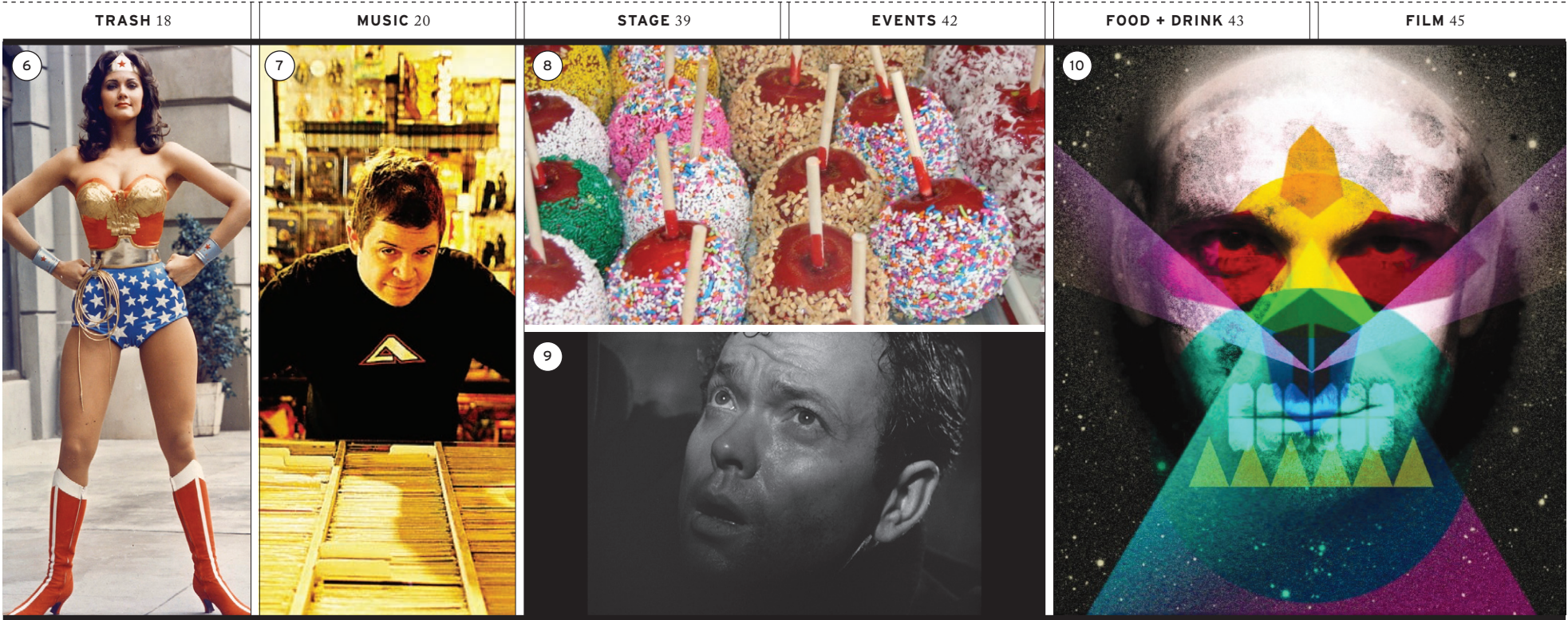
8 p.m. (doors 7 p.m.), \$33.50  
Nob Hill Masonic Center  
1111 California, SF  
(415) 776-4702  
[www.masonicauditorium.com](http://www.masonicauditorium.com)

### MUSIC

**Ancient Sounds: Music of Iraq and India**  
Who doesn't need a little more oud in their life? The ancient



The line between “smart” subject matter and maddening pop-culture detritus is inconsequential.



stringed instrument combines husky strummed tones with poignant chromatic peaks that can be heart-rending, foot-tapping, or usually both. Gifted Grammy-nominated oudist Rahim AlHaj fled Iraq in the early '90s, threatened for his activism against that country's invasion of Kuwait. He'll be sharing a program, and a talent for bringing age-old traditions to new ears, with Alam Khan, who plays the sarod, another classical stringed instrument, in this case from India. The young Khan, son of late, legendary sarodist Maestro Ali Akbar Khan, is performing for the first time since his father's passing. Blending two archetypal musical traditions — the Arab makam and the Indian raga — and the techniques of two very unique artists should lead to revelation. **(Marke B.)**

8 p.m., \$25–\$45  
Herbst Theatre  
401 Van Ness, SF  
(415) 621-6600  
www.sfwmpac.org

MUSIC

Meat Puppets

Taking the raw energy and independent attitude of early punk rock and adding their own twists, the Meat Puppets created a sound that they own all to themselves: punk tinged with influences of country and psychedelic rock, cemented

with the musical and vocal interplay between brothers Curt and Cris Kirkwood. Perhaps best known for their classic second album, which featured three tunes Nirvana covered during its “MTV Unplugged” concert, the band weathered a trying period of time starting in the mid-1990s when Cris Kirkwood battled drug addiction, leading to an almost decade-long estrangement from his brother and performing. Now clean and sober, the two siblings are once again crafting their one of a kind music; this year's *Sewn Together* (Megaforce) features standouts such as “The Monkey and the Snake” and “I'm Not You.” **(Sean McCourt)**

With Dead Confederate and Ume.  
9 p.m., \$19  
Slim's  
333 11th St., SF  
(415) 255-0333  
www.slims-sf.com

SUNDAY  
SEPT. 20

EVENT

Autumn Moon Festival

According to the Chinese calendar, the Autumn Moon Festival traditionally marks a time of harvest and abundance — and at San Francisco's Chinatown celebration, there is

entertainment, food, and culture aplenty. In its 19th year, the festival is Chinatown's most attended annual event. This weekend's festivities includes more than 200 arts and crafts booths, live music stages, as well as performances from martial artists, magicians, and lion dancers. Additionally, visitors can nibble on mooncakes and other food samples or catch a flick at the festival's first film festival. Photogs are invited to enter a photo contest, which will bring home a \$500 cash prize. **(Nguyen)**

11 a.m.–6 p.m., free  
Grant Avenue (between California and Broadway), SF  
(415) 982-6306  
www.moonfestival.org

MUSIC

Donuts and Honey

**Soundsystem present Bottin** “I don't have a home,” declares Bottin. “I live in Rupert Murdoch's trailer park.” When your epigraphs are that witty and true, you don't need to write lyrics — a comic sensibility breathes from your melodies. Such is the case with *Horror Disco* (Bearfunk), though its 14 tracks don't steer entirely clear of words: highlights such as “Disco for the Devil” and “Magnetic Cat” are designed to make your feet smile and your mouth dance. Based in Venice, Bottin

has a closer understanding of the links between Italo disco and giallo soundtracks than most. He could probably teach a course on Claudio Simonetti. He's also a man who knows the value of a good package — in another clever gesture, *Horror Disco*'s shiny black jewelcase is similar to those of recent Black Devil Disco Club reissues. **(Johnny Ray Huston)**

10 p.m.–3 a.m., free (\$2 after 11 p.m.)  
Paradise Lounge  
1501 Folsom, SF  
(415) 252-5017  
www.paradisef.com

TUESDAY  
SEPT. 22

MUSIC

Grand Archives

Leaving Band of Horses shortly after their highly successful ascent began, singer and guitarist Mat Brooke formed the Grand Archives, who were quickly signed to Sub Pop and released their self-titled debut record last year. The band's sophomore album, *Keep In Mind Frankenstein*, comes out this week, full of beautifully bittersweet harmonies, flashes of harmonica and even theremin, making for an addictive blend of alt-country and indie folk rock. The solid collection of 10 tracks is built around the foundation of the core lineup

of Brooke, Curtis Hall, Jeff Montano and Thomas Wright, and is aurally enhanced on songs such as “Oslo Novelist” with cascading pedal steel courtesy of friend Jason Kardong. Brooke's ex-Carissa's Weird band mates Jenny Ghetto and Sera Cahoone join in on backing vocals on tunes like the spectral “Siren Echo Valley Pt. 1” **(McCourt)**

with the Most Serene Republic, the Lonely Forest  
9 p.m., \$12  
Bottom of the Hill  
1233 17th St., SF  
(415) 621-4455  
www.bottomofthehill.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

**(1) Alayna Stroud in *NeverAfter* (see Thurs/17); (2) Rahim AlHaj (see Sat/19); (3) Brownout (see Fri/18); (4) Meat Puppets (see Sat/19); (5) Milo Twomey and Hannah Yelland in *Brief Encounter* (see Thurs/17); (6) Lynda Carter as Wonder Woman (see Wed/16); (7) Patton Oswalt (see Sat/19); (8) still from Samara Halperin's *Astroland* (see Wed/16); (9) Orson Welles in *The Third Man* (see Wed/16); (10) Bottin (see Sun/20)**

NEVERAFTER PHOTO BY JOY GOUGH; BROWNOUT PHOTO BY DANIEL PERLAKY/CITY ON FIRE; MEAT PUPPETS PHOTO BY MATTHEW RODGERS; BRIEF ENCOUNTER PHOTO BY STEVE TANNER; GRAND ARCHIVES PHOTO BY HILARY HARRIS



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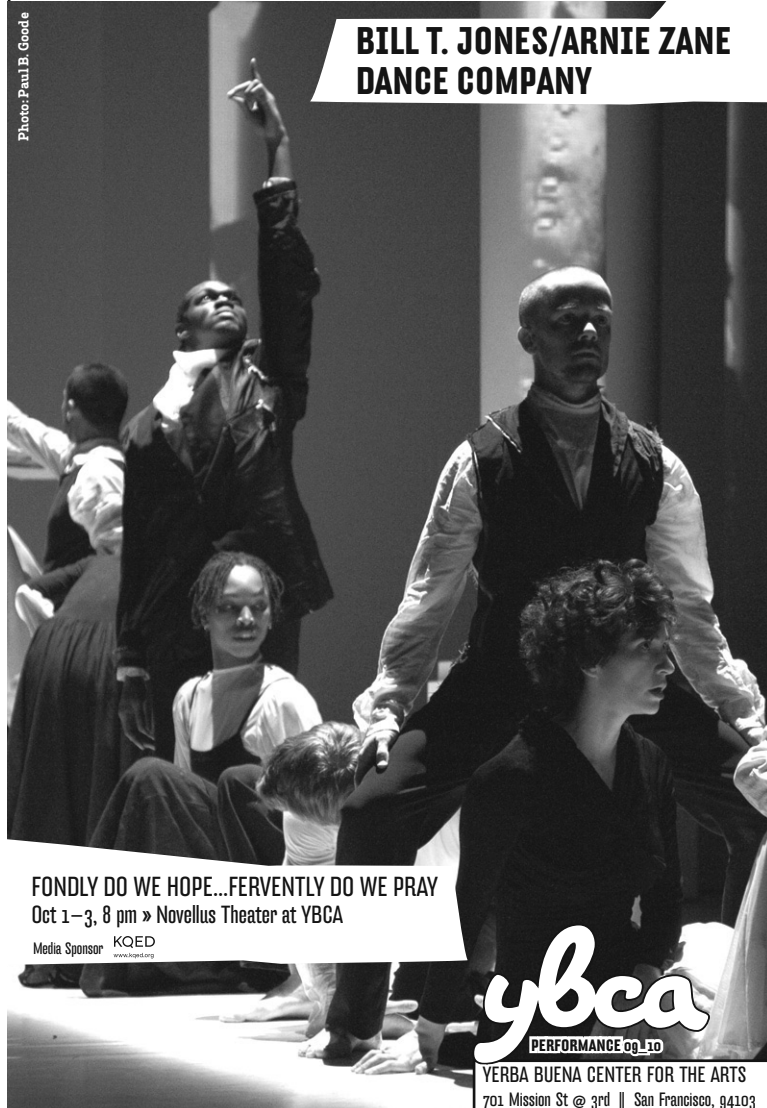


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behaviors.

**Sep 22 Audience Exchanges**  
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*Brief Encounter*.

**Sep 27**  
After the 2 p.m. show

**Sep 23 OUT with A.C.T.**  
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**trash** pop culture news, notes, and reviews



Diary of a mad white woman: Anita Ekberg in 1958's  
*Screaming Mimi*.

**Running with the night**

**FILM NOIR FEST** The  
Columbia trademark: a literal  
goddess swathed in virginal white  
robes, she serenely holds aloft a  
torch à la the Statue of Liberty.  
What say we gussy her up in  
black satin and replace that blaz-  
ing torch with a hot little .45? It  
seems apropos, considering the  
Roxie Theater is hosting a “Best  
of Columbia Noir” retrospective.  
But does the program manage to  
eclipse all that angelic light? Yes  
and no. While there is plenty of  
nefarious activity on display, a  
weirdly frequent moralizing often  
fails to capture the noir spirit.

Take *Knock on Any Door*  
(1949). A social justice–courtroom  
drama steeped in moral outrage,  
it has the gall to cast Humphrey  
Bogart not as rogue private dick  
but as upstanding defense attor-  
ney. As directed by Nicholas Ray,  
*Door* is a prestige picture flirt-  
ing with humanity's underbelly,  
eventually offering a mea culpa to  
wash itself clean.

Even “B” movie bona fides  
like *The Whistler* (1944) can't  
help suffer a little moral affront.  
Its titular character operates in  
Rod Serling mode: part superego,  
part harbinger of doom. Robert  
Rossen's *Johnny O'Clock* (1947)  
offers all the traditional noir ele-  
ments, but dang if its criminal  
antihero (Dick Powell) doesn't get  
redeemed by true love. When the  
SF-set *The Lineup* (1958) focuses

on a pair of drug henchmen, it's a  
fascinating character study; when  
it follows forthright SFPD detec-  
tives, it's *Dragnet*.

Speaking of lineups, there's  
a curious dearth of *femmes fatales*  
in this one. Even Sam Fuller, the  
king of exploitation with a social  
conscience, fails to deliver one in  
his otherwise crackerjack *Crimson  
Kimono* (1959), a gritty exploration  
of race relations in midcentury  
Los Angeles. Anita Ekberg camps  
it up in the uproarious, Freudian  
cheesecake-fest *Screaming Mimi*  
(1958), but her *femme fatale* status  
is seriously undermined by a lack  
of personal responsibility — she's  
like a buxom Barbara Stanwyck  
with a frontal lobotomy.

Thank the dark lord for the  
grotesquely atmospheric and  
oddball *Soul of a Monster* (1944).  
It won't be giving much away to  
reveal that the movie takes the  
*femme fatale* concept to its logical  
end. Never mind the film's coda  
about faith and redemption,  
the sight of the devil marching  
resolutely through dark streets,  
downing power lines in her wake,  
obliterates all that corn. We can  
finally chalk one up for the bad  
girls. **(Michelle Devereaux)**

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(415) 863-1087, [www.roxie.com](http://www.roxie.com)

**THE MIX**

- (1) *For Alexis* (2009), Apichatpong Weerasethakul
- (2) Dancin' at Lil' Baobab
- (3) Aiyana Udesen's art in “Future Colors of America” at Giant Robot
- (4) Steamy disco rarities and hot queers, *Le Perle degli Squalor*
- (5) *Dexter* season two



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**PAGANS MIND**  
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**SKELETONWITCH**  
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## music

Mahler? We hardly know 'er. The bombastic late Romantic composer goes big again in a series of revisitations by the San Francisco Symphony, left, seen performing his massive Symphony No. 8, the "Symphony of a Thousand"

SFS PHOTO BY KRISTEN LOKEN ANSTEY



## Wayfarer crests

The San Francisco Symphony sails through Mahler

By **Marke B.**  
marke@sfbg.com

In heaven, apparently, there's really good asparagus. Damn fine string beans, too.

So writes the composer Gustav Mahler (1860-1911), somewhat kookily, in the incandescent ode to the afterlife called "We Enjoy the Delights of Heaven" that caps off his typically over-the-top Symphony No. 4. And if Measha Brueggergosman, the too-hip barefoot soprano delivering the news in German ("Gut' Spargel, Fisolen!") hadn't been so dazzling — or dazzlingly backed by the San Francisco Symphony — my bf and I would have succumbed to an unholy giggle-fit in our seats. Seriously, asparagus?

That was a couple years ago, however, before foodie culture had tightened its iron crème-brûlée-cart grip on the Bay. Now, thoughts of angelic asparagus and *legumes aux cherubim* seem only natural, and the main question would be, "Yes, but are the vegetables in heaven local?"

There are more substantial ways

that Mahler's massive output — currently being explored by SFS in an ongoing stream of self-released recordings and annual Mahler extravaganzas, the latest of which takes place Sept. 16-Oct. 3 — seems up-to-the-minute. Mahler, with his ecstatic song cycles and otherworldly symphonies, was the last, and arguably the most bombastic, of the Romantic composers, attempting to transform the shuffling grunts of our mortal coil into a celestial star-chart of the Soul. If there's one thing a quick listen to indie rock and dance music of the past two decades, from My Bloody Valentine and early rave to Animal Collective and the Field, shows, it's that we're in the midst of a similar period of musical transcendence through sensory overload.

Yet despite his yearning for earthly oblation, Mahler always kept both ears to the ground. His symphonies (SFS presents No. 1 and No. 5 this year) are whirligigs of pastiche, scandalous at their debuts for including tavern tunes, folk dances, mechanical noises, self-quotations, stage directions, shock tactics, even

a slightly tipsy rendition of "Frere Jacques." To my ears they sound like DJ mixes of DJ mixes, each separate movement an isolated act of alchemical distillation. If the sum of the exquisite parts doesn't quite exceed the whole — Mahler always seems to be reaching for the same perfect conclusion, and is never less than full-on intense, even in his more hushed passages — the individual moments are ravishing. I dare you to sit through SFS's exhilarating new CD of Symphony No. 8, the so-called "Symphony of a Thousand," and not leave your body a few times.

Another contemporary relevance: Mahler was a bundle of shifting identities and internal contradictions. He was a Jew who unhesitatingly became a Catholic to score a major conducting gig yet quit Europe for America due to rising anti-Semitism there, a Bohemia-born, Germany-raised, Austrian citizen, an advocate of complete creative freedom who obsessed over his status in the canon. He was a composer who conservative critics accused of abetting the rise of the labor movement with his yen for popular music and whom other critics abandoned for more avant-garde experimenters. According to Alex Ross in his juicy book *The Rest is Noise: Listening to the Twentieth Century* (Picador, 2007), Mahler agonized over the question, "Can a man win fame in his own time while also

remaining a true artist?" Culturally, we've moved beyond that question a bit, and sure, Mahler's Facebook updates would be atrocious (total oversharer), but in his struggles and ambiguities he's of the now.

One way Mahler released some of the pressure of his churning personality was through song. Voices are everywhere in his work, popping up in the middle of symphonies, vertiginously interlacing and often opposing each other. Ventriloquism reigns supreme. In *Das Lied von der Erde* ("The Song of the Earth"), which SFS recorded in 2007, Mahler composed six rather trippy songs based on ancient Chinese poems, four by Li Bai, the "wandering poet" of the Tang dynasty. The vocal wandering and searching continues in *Lieder eines fahrenden Gesellen* ("Songs of the Wayfarer"), which SFS will present with baritone Thomas Hampson. *Wayfarer* traces a young man's crazy voyage of romantic love, including "I Went this Morning over the Field," in which a finch shouts, "Zink! Zink! How the world delights me!" and the creepy, suicidal, "I Have a Gleaming Knife." SFS will also perform *Rückert-Lieder* with the radiant mezzo-soprano Susan Graham, in which Mahler forcefully adapts the OK poet Friedrich Rückert, kicking off the set with a bittersweet wink called "Do Not Look at My Songs!"

In working his way through

Mahler's oeuvre, SFS conductor Michael Tilson Thomas is doing something very psychologically interesting. The project is a bit anal — everything is polished to MTT's usual, almost fussy, tee and recorded using the latest mind-boggling technology. And it's a bit Oedipal — MTT's mentor, Leonard Bernstein, who also presented *Wayfarer* with Hampson, became possessed by Mahler at one point, taking on Mahler's symphonies as if his life depended on it. To Bernstein, Mahler foretold a century of death and despair and "showered a rain of beauty on this world." That century is over, and Bernstein's recordings with the New York Philharmonic are gorgeous. So why the redo? Beyond the Freudian hoo-haw, I think MTT, with his ultra-refined yet luminescent interpretations, is *moving past it*. He's presenting Mahler not as a turbulent visionary or stereotypical cloud-headed groundbreaker but simply as a glowing green fact, one for a new century, complicated and complex enough already, to chew on but not choke on. **SFBG**

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# What they do matters

The Mantles keep it in the family and create a Cali pop classic

By Johnny Ray Huston  
johnny@sfbg.com

Something is happening. San Francisco and the greater Bay Area is, even more than usual, home to some bands that hardwire the heart: Grass Widow, Nodzzz, Rank/Xerox, Mayyors, Ty Segall. But more than that, the place we call home is a nexus for bunch of great new rock albums — ones that just might be classics. Girls' *Album* (True Panther/Matador) is the popular one with the media blitz behind it, but the Mantles' debut is the come-from-behind outsider, the secret star, the crushworthy keeper. You'll know it when you hear it, from the one-two-three punch of the first trio of tracks: the Byrds-y jangle of "Disappearing Act"; the churning propulsive energy of "What We Do Matters"; and maybe most of all, the brooding balladry of "Look Away," a now-I-see-you-now-I-don't relationship ode which possesses a kind of offhand melodic and vocal strength that sounds easy to achieve, but obviously isn't, because so few ever manage to do it.

Those are some of the things that go into *The Mantles* (Siltbreeze), along with guitar blazes (the climactic "Thin Reminder") and the overall feel of a band as a thriving living thing. What went on outside the album is an entirely different story. The group recorded with Greg Ashley in Oakland, where the adventures often began before they entered the studio. "One day this cracked-out lady walked up and punched this other lady in the face right in front of our car," says drummer Virginia Weatherby. "There's a giant pile of trash right in front of his [Ashley's] door," chimes in bassist Matt Roberts. "This one afternoon I showed up and there was a guy by it wearing no shirt and a Yoda mask — it was totally absurd."

Fueled by friendship and romance, the Mantles are relaxed enough to enjoy absurdity, whether it arrives in the form of a shirtless dude in a Yoda mask or entails playing the role of "psychedelic band" and "mid-tempo downer" at a sweltering garage rock party where people are doing cannonballs into a pool. If anything, the group was too relaxed for Ashley's spontaneous and live-sounding recording process, an achievement of sorts. "You think you have the situation figured out on the third day of recording," says vocalist-guitarist Mike Oliveras, as the group discusses the different facets of Ashley's home studio and ware-



Friendship, family and romance all play a part in the guitar-charged pop of the Mantles (above), whose self-titled album on Siltbreeze is a secret charmer.

PHOTO BY LINDSEY WHITE

house setup, where graffiti and ciggies floating in glasses of beer are one norm. "Then he [Ashley] comes down with a bounty of nice-looking tomatoes and says, *Do you guys want any tomatoes? These are from my garden on the roof.*"

*The Mantles* is being released by Siltbreeze, a pairing that should yield interesting results. The pop immediacy of the group's songs might make them seem a good fit for Berkeley's Slumberland, even if they tend to rock a bit more vigorously and wildly than many groups on Mike Shulman's rightfully vaunted label. A standout track like the easygoing, assured "Don't Lie" — understated yet almost anthemic at the close — is more melodic than most music released by Siltbreeze owner Tom Lax, whose enthusiasm came from hearing the first of the group's two 7-inch singles to date. "There's a certain amount of people who will buy it [the album] because it's on Siltbreeze," Roberts says. "And there's a certain amount of people who will specifically *not* buy it because it's on Siltbreeze."

Fortunately, *The Mantles* is the kind of album that defies expectations. Its shades of New Zealand-ry (an organ sound and laconic vocal delivery not far from Flying Nun groups such as the Chills and the Verlaines) and its Paisley Underground touches (some reviewers have mentioned Steve Wynn and Dream Syndicate) seem very au courant, but come across as natural as breathing. Oliveras' vocal presence is both a weapon and a major reason for this -- he's got more confidence and presence than your average rocker, yet he never falls into cringeworthy or over-the-top rock star gestures. There's no T.T.H. (tries-too-hard) to his or the band's approach. This forthright pleasure and assurance might have grown from the group's recording experiences to date, which

range from the experimentation and live takes of Ashley to the precision and attention to detail of Papercuts' Jason Quever, who produced one of their singles.

Along with friendship and romance, family plays a role in the Mantles' music — not corny Christian family values, but a bond with family members that's taken a variety of funny forms during the group's existence. "At [a show at] Café Du Nord, my mom said she wanted a drink, and I when I told her to go to the bar, she said, *It's not my milieu*," says Roberts to much laughter. He lists his favorite show to date as one the group did for Oliveras' family: "There was an audience of six people on patio chairs sitting 20 yards away from us," he says.

"The Mantles: *Being Earnest*," Oliveras jokes.

*The Mantles* has the arresting look required of a vinyl-only release, thanks to a stark and handsome design by local musician Nathan Berlinguette, art by Colter Jacobsen, and another family touch: the photo on the album's cover. As evocative in a nostalgic way as the cover of Night Control's *Death Control* (Kill Shaman) is in a 2009 manner, it's a picture of a man holding a picture — a photo of Jimi Hendrix. The man, standing in front of a gorgeous mountain-lined horizon, is Weatherby's father. "My dad is beside himself," she says with a smile. "He went to one of our shows recently and was walking around saying, *Album Cover Guy's here. Want to meet the album cover?*" **SFBG**

## THE MANTLES

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[www.myspace.com/mantles](http://www.myspace.com/mantles)

## PLAYLIST

### CROCODILES

**Summer of Hate**  
(Fat Possum)

If it's 1988 all over again, Crocodiles are our Spacemen 3, ready to deliver the perfect prescription: drum machines. vintage organs, drugs = god lyrics. They've got the best Jesus and Mary Chain death anthems too, and the occasional burst of energy, trading 'ludes for upper-spiked punk on "Soft Skull (In My Room)." The poise and epic production here are surprising for a debut. **(Johnny Ray Huston)**

### GRASS WIDOW

**Grass Widow EP**  
(Make a Mess)

Bullseye. Times four. **(Huston)**

### BARBARA LYNN

**Here is Barbara Lynn**  
(Water)

A lost gem of Atlantic, saved by the boys of Water in Oakland. The clarity and purity of Lynn's voice are rare — and don't let those adjectives fool you into thinking she's a frail flower. Here, the left-handed guitarist makes wise ballads she wrote as a teen burn as strong and steady as anything by Irma Thomas. It's all in the voice. **(Huston)**

### EMITT RHODES

**The Emitt Rhodes Recordings**  
**[1969-1973]**  
(Hip-O-Select)

Oh, Emitt. At your peak you were picture-perfect: thick brown hair parted down the middle, angelic face with a doll's complexion. The music business' merry-go-round was cruel to you, but what glorious pop songs you've given us: "Live Till You Die" has been holding me together the last week or two, and it's just one of many beauties from your self-titled 1970 LP. **(Huston)**

### SALLY SHAPIRO

**My Guilty Pleasure**  
(Paper Bag)

The mystery girl who goes by the name of Sally and her partner in song Johan Agebjörn trade the melancholic depths of their first synth pop collection for lighter, sunnier fare. But the Exposé-like "Save Your Love" has its charms, as does the song that pits love versus people dying in Africa. **(Huston)**

### SORCERER

**Neon Leon**  
(Tirk)

On his second album, SF's Daniel Judd veers away from the Hawaiian and beach themes and takes inspiration from novelist Elmore Leonard while adding some funk touches. But the tracks here still bloom and glisten like a tropical flower seen through time-lapse photography. "Dayglow" is gorgeous and many-faceted. "Raydio (Play It)" is the loveliest tribute to Ray Parker Jr. in the history of recorded sound. **(Huston)**



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# The revolution will not be regionalized

How Trikont Music is saving the world, one compilation at a time

By Nicole Gluckstern  
a&eletters@sfbg.com

It's safe to say that Achim Bergmann of Trikont, Germany's oldest independent record label, has an affinity for the underdog. From his favorite soccer team (Munich's best-loved losers, the 1860 Löwen) to his favorite musicians, it is outsiders who attract Bergmann's attention, personal and professional, rather than the heroes of the mainstream. Of course, outsider music comes in many variations, and somehow Trikont manages to embrace them all. From Finnish Tango to American yodeling, German-language reggae to Turkish techno, British punk to Black Panther soul, the label's eclectic catalog has been transcending language boundaries and international borders long before "world music" became a *Billboard* buzzword.

First founded in 1967 as a radical publishing arm of the SDS, Trikont started publishing books of political and philosophical ideology collected mainly from the so-called "third world" (Trikont, short for *trikontinentale*, is a colloquial expression for same), including the Bolivian diaries of Che Guevara, the incendiary *Revolution in the Revolution* by Régis Debray, and the ubiquitous *Little Red Book* or *Quotations from Chairman Mao*. In 1971, Trikont released its first record album — a compilation of neoprimitive folk and radical "self-made music" titled *Wir Befreien Uns Selbst* or *We Free Ourselves*, a phrase that could stand as the label's unofficial motto even today.

"It was very simple, very rough, not polished at all," Bergmann tells me as we sit at a wobbly kitchen table in Trikont's Munich-Obergiesing headquarters. His youthful exuberance belies his bushy, white Ernest Hemingway beard. When *Wir Befreien Uns Selbst* sold 20,000 copies, for Bergmann it sparked the realization that "music was the non-dogmatic part of left-radicalism, a way to connect with the working class." It also provided the radicals with music — beyond the endlessly circulating MC5 and Rolling Stones albums — they could call their own. Trikont's *official* motto, "our own voice," reflects this ideal to this day.

And what a range of voices call the label home. After splitting from the book publishing side of the business in 1980, Trikont's focus shifted from being a mouthpiece for the radical German left to being a conduit for what Bergmann terms "popular music" from all over the world. Not popular in the MTV hit-parade sense, but popular as in sphere-of-influence: from the emblematic zydeco of the Louisiana Bayou to the dramatic excesses of Mexican bolero, the label excels at tapping into that particular cultural zeitgeist expressible

only through music. It does so through exactly executed compilations curated by DJs, music journalists, and fellow aficionados of the slightly askew. Their ranks include a veritable who's who of luminaries from the European music scene — John Peel, Jon Savage, Jonathan Fischer, Thomas Meineke, Bernadette La Hengst — while from our side of the pond, Greil Marcus provided the liner notes for Christoph Wagner's harrowing 2002 compilation *Prayers from Hell: White Gospel and Sinner's Blues*.

Like the best mixed tapes, Trikont's compilations are elegantly cohesive while still retaining the essential element of surprise. My first Trikont album, 1997's *Dead and Gone #2: Songs of Death* — which I scored from a department store bargain bin while living in Munich — is an unlikely amalgamation of Serbian requiems, chilling soul tracks, avant-garde moaning provided by Lydia Lunch, Lou Reed, Nico, and Diamanda Galás, a suicidal lament by Bushwick Bill and the Geto Boyz, and an astonishingly moving funeral hymn from South Africa. Not exactly the stock-in-trade set list of goth clubs and vampire movies, yet as suitable a soundtrack for reflection on mortality as any Rosetta Stone album could aspire to be.

A current favorite, last year's *Roll Your Moneymaker: Early Black Rock 'n' Roll 1948-1958*, plumbs the earliest incarnations of rock music. It includes the first recording of the Preston Foster song "Got My Mojo Working" (sung by the enigmatic Ann Cole), two classic Ike Turner tracks, the powerhouse Etta James anthem "W-O-M-A-N," and the hilariously snarky "Pneumonia" by Joe Tex. Trikont's acclaimed swamp music series — nine albums' worth of forgotten zydeco and Cajun gems — evolved from a crash course in music appreciation. Bergmann reminisces: "We came to Floyd Soileau of Flat Town Music ... and told him to go to the cellar where the music that he couldn't sell anymore was stored ... [afterward] we were sitting here for weeks, reading things, listening to big boxes of it without any knowledge [of the genre] and ended up with the first three compilations, which were an incredible success."

One of the most outré of Trikont's compilations is also perhaps one of its most universal: the "La Paloma" series — an audacious collection of 141 versions of one song. Originally penned around 1863 by a Basque national called Sebastian Iraider, the stately habanera spread from continent to continent, insinuating itself into the collective musical consciousness. In Mexico, it's a call to arms (or to *amor*). In Romania, it's a funeral march. In Tanzania, it's chanted at weddings. In Germany, it's a seafarer's anthem. In Hawaii, it's plucked out on the



Death ballads, white gospel, black country, queer noises, and music by Muhammad Ali are all in a day's compiling for Trikont, Germany's oldest independent record label — and one of the world's best.

slack key guitar first introduced to the island by Spanish-speaking *vaqueros*. In fact, series curator Kalle Laar estimates that "La Paloma" has been recorded well over 2,000 times, in every possible language and style.

Even though his label is open to experimentation and quirk, Bergmann admits that when the "La Paloma" project was first pitched by Laar — a prominent sound artist and "a collector of very strange music" — Trikont's first reaction was unequivocal: "We said, hey, Kalle Laar, we are crazy, but not that crazy." But Laar persisted, bringing mixed tapes of the song, presenting the history of the tune, and expounding on its worldwide popularity. "It was very interesting to hear," Bergmann recalls. "It was the same song each time, but it wasn't. You could listen to all these versions at one time and it wasn't boring or repetitive."

In 1995, the first volume of *La Paloma: One Song for All Worlds* was released. With versions recorded by Amon Duul II, Hans Albers, Carla Bley, Jelly Roll Morton, and Szedo Miklos, it documents a full 100 years' worth of "La Palomania," and has since led to the eventual release of five more volumes. In turn Laar's project inspired Sigrid Faltin's 2008 documentary *La Paloma. Sehnsucht. Worldwide* (a.k.a. *La Paloma. Longing. Worldwide*) which screened at San Francisco's Berlin and Beyond festival last January.

In addition to genre-crossing compilations, Trikont's lineup of German-language folk, jazz, and avant-garde pop musicians keeps the label connected to its original mission. Collectively, the label's single-artist albums are as varied as its compilations: they include recordings by Bayrische Rastafarian Hans Söllner, Berlin-based jazzman Coco Schumann, and Bavaria's contribution to the anarchist brass band genre, La Brass Banda.

Though Trikont's desire to free music from the narrow confines of regionalism applies to its German-language artists, the label is best recognized for its compilations of obscure Americana. American music, Bergmann points

out, has long been the preferred music of German youth in regions occupied by the U.S. Armed Forces. Alien yet electrifying, the music broadcast on the AFN (Armed Forces Network) during the occupation and through the 1960s inspired a whole generation of young Germans searching for individuality and self-determination. It did so with more success than German *volksmusik*. "In Germany, we had never really had a revolution, so we didn't have the music for it," Bergmann muses. "It's hard for an old leftist like me to say it, but it was the American soldiers who brought freedom. But in the cultural sense, it was true."

On its unexamined surface, Munich seems like an unlikely place for a revolutionary underground music scene. Unlike its edgier northern counterparts, the city has enviably low unemployment and a relatively stable middle-class. It manages — somewhat tenuously — to strike a balance between being the capital of traditionally conservative Bavaria and the southernmost stronghold of the left-leaning Social Democrats. But scrape beneath and you'll find that the same stubborn spirit that compels Bavaria to retain its status as a "Freistaat" within the German Bundesrepublik, and which has also fueled a streak of hard-left radicalism since the 1960s. Observe Trikont: with limited resources and anticapital ideologies considered counterintuitive by the so-called big players in a slumping music industry, the label nonetheless has created a stable home and well-deserved audience for the previously unheard music from every continent and classification.

What, then, is the key to Trikont's longevity? "We never really had an agenda," Bergmann reflects. "We just wanted to say, 'We will tell you a story in music, so you can see how good and how strong music can be.' People have got an innate sense for it. If they listen to good music, they want good music." No matter what your definition of good music is, chances are, Trikont has it.

[www.trikont.com](http://www.trikont.com)



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## Come a cropper

By Marke B.  
superego@sfbg.com

**SUPEREGO** I had absolutely no idea that there was a hysterical '90s gay dance hits mashup scene!

This was just one of the many, many worlds that opened up for me as Hunky Beau and I girded our burgeoning loins and embarked one recent Saturday on a whirlwind Castro bar crawl. Despite the nutso economics of late, a large new crop of attractively unpretentious San Francisco nightspots has bloomed, from the odd-but-pleasant hunter-themed **Bloodhound** in SoMa (1145 Folsom, www.bloodhoundsf.com) and multi-chandeliered DJ paradise **Triple Crown** in Mid-Market (1760 Market, www.triplecrownsf.com) to Potrero Hill's underground-minded **Project One Gallery** (251 Rhode Island, www.p1sf.com), the Mission's jazz-inflected supperclub **Coda** (1710 Mission, www.codasf.com), and — hurray? — our first “dessert lounge” **CandyBar** in the Western Addition (1335 Fulton, www.candybarsf.com). Even a few mainstays have had fresh altered life breathed into them, like absinthe-happy **Buckshot Tavern** (3848 Geary, SF, www.buckshot-sf.com), classy dive the **Hearth** (4701 Geary), and reinvigorated **Madrone Lounge** (500 Divisadero,

www.madronelounge.com).

It's a regular autumn harvest of buzz-heavy embarrassment opportunities — a *barvest*, if you will. But it's the Castro that's seen the most openings in the past few months, so that seemed the logical destination for a night of guzzling look-see.

For the sake of my flawless skin, I try to stay positive. Complaining about the Castro is like crapping on a pigeon: you feel a little vindication, but then you realize, “Wow, I just crapped on a pigeon.” So you have to just take our increasingly generic, Kylie-nauseating gay Mecca on its own terms, acknowledging that among the upscale influx there's at least some crazy drag and heartfelt effort at the **Lookout** (3600 16th St., www.lookoutsf.com), a very nice overdue remodel of the hip-pop **Café** (2369 Market, www.cafesf.com), with a lot fewer tiny backpacks in line to get in, even a cozy laidback alcoholic outpost called **Last Call** (3988 18th St., www.thelastcallbar.com), which slid right into the old Men's Room space. And **Q Bar** (456 Castro, www.qbarsf.com) hosts some some damn cute weekly parties.

That hoo-hoo gay mashup scene I mentioned — think Armand Van Helden's rejigger of “Professional Widow” by Tori Amos overlaid with Deee-Lite's “Groove is in the Heart” and Stardust's “Music Sounds Better with You” — was rocking a dance floor of five at the

distractingly bright **Toad Hall** (4146 18th St., www.toadhallbar.com) but the nifty back patio was packed, mostly with amply proportioned women who'd probably wandered over from the Castro Theater's Erotic Film Festival. I suppose apoplectic owner Les Natali is trying to somehow channel the spirit of the original clone-era Toad Hall bar through a blaze of big-screens and several hot pink waterfalls?

The cover at **Trigger** (2348 Market, www.clubtrigger.com) was \$8.

By far the best new arrival to the cologne zone is **Blackbird** (2124 Market, www.blackbirdbar.com), a relaxed, narrow, and hiply appointed joint around the corner from the former Transfer, now known creatively as **Bar on Church** (198 Church, www.thebarsf.com). Blackbird has been in the news a lot lately due to the sad death of droll co-owner Doug Murphy from swine flu, eclipsing the happier news that the bar has quickly become one of the city's more celebrated hotspots. Blackbird's other co-owner, Shawn Vergara, knows that a few rough edges, a risk-taking cocktail menu — try the sparkling, tequila-based “grape drink” — and a freak-welcoming vibe stick in the mind more than wannabe polish.

As for the rest of the Castro: Is trying to do something different too much to ask? Did I just crap on a pigeon? **SFBG**

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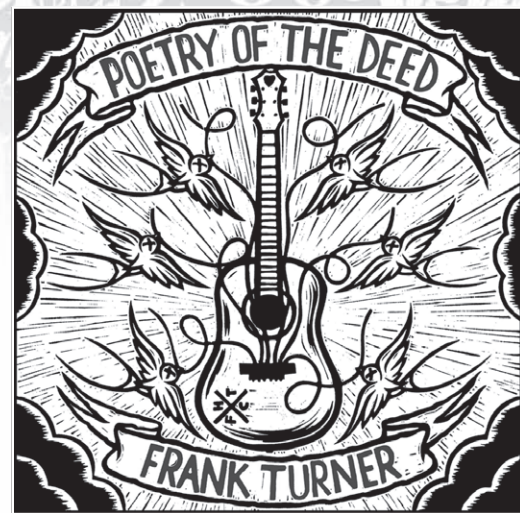
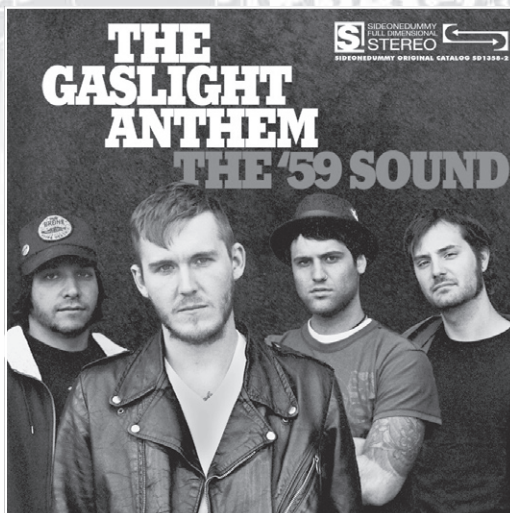
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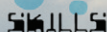
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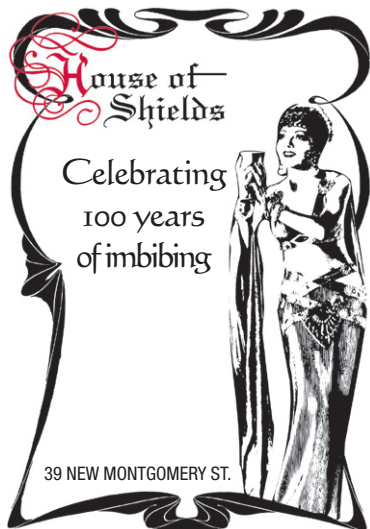
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## MUSIC

Where would you go with a lasso? To the Warfield to see whether the sublime pop rock of *Wolfgang Amadeus Phoenix* by Phoenix (left) translates from stereo to stage. Ready, aim, Monotonix: the Jaffa, Israel, group has SF ties, having recorded its debut album here with Tim Green. | PHOENIX PHOTO BY PASCAL TEIXEIRA; MONOTONIX PHOTO BY ALEX RESIDE



# Rock me Amadeus

By Kimberly Chun  
kimberly@sfbg.com

**SONIC REDUCER** How do you fluff up sagging ole demon rock in the 21st century? Break it down to just one dude with a laptop and free-floating mix of hip-hop and hesh, ho'-pulling and hoary? Take it up a couple jillion notches and set it free of verse, chorus, and bridge to nowhere, heading into noise's bristling, gristly outer-zone? Or just turn it around and send it through the filter of another country, another tongue, another cult-cha — and back. The latter is the case for French combo Phoenix and Israeli outfit Monotonix (see sidebar), two travelers in the rutted, wrecked roads of rock — both playing this week in this boba bastion by the Bay.

"When we were young," says Phoenix guitarist Laurent "Branco" Brancowitz, 35, "we tried to sound like the Velvet Underground and tried to erase the Frenchness." He chuckles under his breath. He's on the phone from Versailles, where Phoenix first rose up from old Europe's antiquities. "But now that we've grown up, we don't try to hide our accent. We love the fact that we had to admit we come from a different country than most rock musicians. We can't talk about Cadillacs, but we talk about our

own things: we talk about the Eiffel Tower, Versailles, the things that are our Mississippi and cotton fields."

Tough to reenvision the Eiffel as a small-town Midwestern water tower — but Phoenix manages its own reinvention on the Parisian landmark on "1901," off *Wolfgang Amadeus Phoenix* (Loyaute/Glassnote) — as well as, Brancowitz explains, "all these things that were so modern at the time, that are now so obvious and cliché. There was a moment when [the Eiffel] was scary, offering a new vision for the future. It was an idea we were fascinated by, the idea of modernity in the past and how you relate to that."

Phoenix has flown far since the days when it served as early Air's live band and had a sleeper hit of sorts with "Too Young" via the *Lost in Translation* soundtrack. Vocalist Thomas Mars might have graduated to the gossip columns as director Sofia Coppola's baby daddy, but *Wolfgang* can stand proudly on its own (with help from producer Philippe Zdar of Cassius), straddling the kingdom of Killers-ish dance-floor-friendly rock-pop with ethereal numbers like "Fences" and the more austere, ambitious ambient outskirts, as embodied by the lovely "Love Like a Sunset Part I."

Thanks to its old Versailles nest, the outfit is accustomed to both staring inward at the past and out. There, says Brancowitz, "the buildings were

perfectly symmetrical. There's the boredom — that's important. We had all these dreams of escaping. The combination of boredom and beauty shaped us." The band members hid out in their basements listening to the Velvets and the Beatles and retreating to another kind of inspiring yet imposing past, while Mozart, Liszt, and the like blared in the background. As kids, Brancowitz recalls, "We had a lot of soccer matches with a soundtrack of classical music — very loud classical music."

That breed of bonding has led to the fact, as the guitarist puts it, "for some very strange reason, all the good French artists are friends." Brancowitz himself started out in a band called Darlin' with Daft Punk's Guy Manuel de Homem-Christo and Thomas Bangalter, the pair who changed the world's perception of French pop. The punk Beach Boys-inspired band crumbled when the other two "decided to go to a lot of rave parties, and I didn't because I didn't like the nightclub life. I'm a bit of a snob about it — I find it very vulgar." He laughs. "But we are friends. No issues." **SFBG**

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## MONOTONIX IN STEREO

"Sit the fuck down! Sit the fuck down!" yelled Monotonix vocalist Levi "Ha Haziz" Elvis, né Ami Shalev, at this year's Mess with Texas getdown during South by Southwest. An impressive display of crowd control, honed by somewhat unexpected circumstances. "I was trained in the Israeli Army," says Shalev. "They want you to be able to control people — just kidding!" But seriously, kids: "I must say every time the crowd does whatever I tell them to do, it's kind of surprising." He's on the phone in Jaffa, outside Tel Aviv, where the rock-out rage machine known as Monotonix is still based, despite the city's (and country's) small rock scene: "The only way for us to get bigger, develop, was to go outside Israel," he says. "There are a lot of good things in Israel, but not in rock music. Rock music is not in our culture." Nevertheless Monotonix's first full-length, *Where Were You When It Happened* (Drag City), which the group recorded with Tim Green in SF, sounds like it's running spectacularly well on the filthy fumes of stateside guitar-army conscripts like MC5. And word keeps spreading about Monotonix's fiery shows. "I don't want to sound arrogant," says Shalev, "but it keeps snowballing." **SFBG**

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Sep 20 Sun 8pm \$12 adv \$16 door	<b>Apoptygma</b> <b>Berzerk</b> Aerodrone The Surrender
Sep 29 Tue 7pm \$12 adv \$18 door All Ages	<b>Imperative Reaction</b> Psychon Nine Dismantled We Got This Far
Sep 30 Wed 8pm \$12 adv \$18 door All Ages	<b>Hocico</b> Hardwire The People's Republic of Europe
Oct 4 Sun 7pm \$10 adv \$12 door All Ages	<b>New Model Army</b> Plus guests, TBA With DJs: Decay (Death Guild) Maldoror
Oct 16 Fri 8pm \$12 adv \$14 door All Ages	<b>The Phenomenauts</b> Go Jimmy Go The Struts Horror X
Oct 17 Sat 8pm All Ages	<b>Covenant</b> Plus guests, TBA
Oct 25 Sun 8pm All Ages	<b>Combichrist</b> Plus Guests, TBA
Oct 30 Friday 9pm \$13 18+	<b>All Hallows Eve</b> DNA Lounge, Death Guild, Meat & Hubba Hubba Revue present The DNA Lounge Halloween Spectacular
Nov 10 Tue 8pm All Ages	<b>Grendel</b> Modulate

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SAT-SUN 1-3PM \$3 WELL/PINTS  
\$5 BLOODY MARY PINTS

WED 9/16 13TH ANNUAL MADCAT WOMEN'S  
INTL FILM FEST 6:30/PATIO SHOW/\$8-20

THU 9/17 DJ SURESH AND NAGABEATZ  
9PM NOS (FRONT)  
BUXTER HOOT'N, DAVID AND JOANNA,  
NATHAN HUGHES (AMERICANA ROCK) 9PM \$5

FRI 9/18 FREE OYSTERS ON THE HALF SHELL 5:30  
DJ'S CARMEN &  
MIRANDAS FRUIT STAND  
6PM-2AM (WORLD, FUNK, R&B, POP)  
RED HOTS BURLESQUE 7:30  
SHOTTY, LIPSTICK CONSPIRACY,  
RICHIE AND THE CURIOUS  
PROCLIVITIES (ROCK) 9PM

SAT 9/19 A WITCH'S BREW 2  
A BENEFIT FOR THE SF GHOST SOCIETY 3-8PM  
NO ALTERNATIVE,  
DRUGLORDS OF  
THE AVENUES,  
THE DOWNTOWN  
STRUTS  
(OLD SCHOOL PUNK/ROLL) 9PM

SUN 9/20 SALSA SUNDAYS  
LOS RUMBEROS! 3-8PM \$8

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TUE 9/22 THE DANA JAE VARIETY SHOW 7PM NOS  
BATS IN THE BELFRY, THE UGLY  
HUSBANDS, TELEVANDALISTS  
(INDIE) 8PM NOS

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WEDNESDAY, 9/16 · 8 PM \$6  
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**Meri St Mary** (Housecoat Project)  
**Virgil Shaw**

THURSDAY, 9/17 · 9 PM \$8 TIX AT TICKETWEB  
**THE BLANK SLATES**  
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**Warren Teagarden**

FRIDAY, 9/18 · 9 PM \$8 TIX AT TICKETWEB  
**BLUE RABBIT**  
**Marcus Very Ordinary**  
**Gregg Tillery**  
**The Hoof & The Heel**

SATURDAY, 9/19 · 9 PM \$7 TIX AT TICKETWEB  
**LORETTA LYNCH**  
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SUNDAY, 9/20 · SURF SUNDAY MATINEE!  
DOORS 1 PM · SHOW 2 PM \$10  
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MUSIC

## On Land Festival

**PREVIEW** Root Strata, the San Francisco-based avant/out music label co-owned by Jefre Cantu and Maxwell Croy, has released over 50 records since its inception. Its foundations and mission are humble, but after nearly five years of work, the label has seen fit to celebrate in a quietly extravagant way with the On Land Festival, a two-night event in the city where it initially, um, took root. "This is the first time we've collectively tried to do something on this scale," Cantu, Root Strata's founder and a member of Tarentel (who perform the first night of the festival) explains over the phone. Sure, On Land is relatively small compared to SF's other fall festivals, but it's a damned feast for the right audience. Ducktails and Keith Fullerton Whitman at Café Du Nord on the same night? Killer!

Although On Land is not a label showcase per se, nearly every artist on the 21-act weekend bill at Du Nord and the Swedish American Hall has put out at least one record with Root Strata, or will be doing so soon. The label began in late 2004 as a way for Cantu to release a solo CD-R prior to a Japanese tour with Tarentel, but it quickly snowballed into a wide-ranging outlet for artists local and distant, whether they be noisy, pretty, glitched-out, or all or none of the above. For instance, Root Strata recently released Common Eider, King Eider's *Figs, Wasps, and Monotremes*, in which core member Rob Fisk's viola, guitar, and piano meanderings coalesce into a frail, haunting song cycle.

The headliner of Sunday's bill at the Swedish American is Portland, Ore.-based Bay Area expat Grouper, a.k.a. Liz Harris, whose harmonic haze will dovetail beautifully alongside the sounds of the venerable Christina Carter, the Austin, Texas cofounder of drone-folk outfit Charalambides and superb visual and musical artist. Although a straight-up music festival in most senses, On Land also possesses some cool nonauditory aspects: Paul Clipson will be showing films to accompany several of the performances, and, according to Cantu, Joe Grimm has been generating music by placing contact mics on two 16mm projectors. A handful of other labels will vend their wares as well, including Eclipse Records and Last Visible Dog. Bring a few bucks and an open mind — this is an ideal, totally stacked entrance to San Francisco's rich underground. **(Michael Harkin)**

**ON LAND FESTIVAL** Sat/19-Sun/20, various times. Café Du Nord and the Swedish American Music Hall, 2170 Market, SF. (415) 861-5016. [www.onlandfestival.com](http://www.onlandfestival.com)



PHOTO OF CHRISTINA CARTER BY ROSA GUERRERO

**CHILIDOG!** \$5

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Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Picks.

### WEDNESDAY 16

#### ROCK/BLUES/HIP-HOP

**Altarboys, Midnight Bombers, Inferno of Joy** Annie's Social Club. 9pm, \$7.  
**Bad Brains, P.O.S., Trouble Andrew** Slim's. 8pm, \$26.  
**Pete Bernhard, Leopold and His Fiction, Erin Brazil** Rickshaw Stop. 8pm, \$8.  
**Dave the Pastor Dalton, Mike and Ruthy, Meri St. Mary, Virgil Shaw** Hotel Utah. 8pm, \$6.  
**Disastroid, Solid, Sticks and Stones** Elbo Room. 9pm, \$6.  
**Every Time I Die, Bring Me the Horizon, Oh Sleeper, Architects** Regency Ballroom. 8pm, \$20.  
**Global Noize** Boom Boom Room. 9:30pm, \$15.  
**Joshua James and Cory Chisel** Independent. 9pm, \$12.  
**Jinx and Jazzebel** Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 8pm, free.  
**Light Machine, Charlie Gone Mad, Black Eagle Trust** Red Devil Lounge. 8pm, \$5.  
**Love Language, All Smiles** Café du Nord. 8:30pm, \$10.  
**Oh My God, Highway Patrol, Wave Array** Hemlock Tavern. 9pm, \$7.  
**Okmoniks, Magnetix, Wau y Los Arrgghs, Rantouls** Knockout. 9pm, \$9.  
**Tip of the Top** Rasselas Jazz. 8pm, free.  
**Todd Wolfe** Biscuits and Blues. 8pm, \$15.  
**Yoursell and the Air, Excuses for Skipping, Mister Loveless** Bottom of the Hill. 9pm, \$10.

#### BAY AREA

**Bonnie Raitt and Taj Mahal** Paramount Theatre. 8pm, \$39.75-59.75.

#### JAZZ/NEW MUSIC

**"B3 Wednesdays"** Coda. 9pm, \$7. With Sylvia Cuenca Organ Trio.  
**Cat's Corner** Savanna Jazz. 7pm, \$5-10.  
**Dr. Lonnie Smith Trio** Yoshi's San Francisco. 8 and 10pm, \$22.  
**Leigh Gregory** Plough and Stars. 9pm, free.  
**Ben Marcato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.  
**"San Francisco Electronic Music Festival"** Brava Theater, 2781 24th St, SF; [www.sfemf.org](http://www.sfemf.org). 7pm, \$10-17. With Miya Masaoka, Lukas Ligeti, and Amy X Neuburg.  
**Tin Cup Serenade** Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

#### FOLK/WORLD/COUNTRY

**Freddy Clarke** Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, \$12. Latin, Middle Eastern funk.

#### DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro; [www.bootycallwednesdays.com](http://www.bootycallwednesdays.com). 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.  
**Fringe** Madrone Lounge. 9pm, free. With DJs subOctave and Blondie K spinning the best of indie rock and classic new wave.  
**Hands Down!** Bar on Church. 9pm, free. With DJs Claksarb, Mykill, and guests spinning indie, electro, house, and bangers.  
**Jam Wednesday** Infusion Lounge. 9pm, free. With DJ Slick D.  
**Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
**RedWine Social** Dalva. 9pm-2am, free. DJ TophOne and guests spin international funk and get drunk.  
**Respect Wednesdays** End Up. 10pm, \$5. Rotating DJs Lonestar Sound, Young Fyah, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.

CONTINUES ON PAGE 32 >>



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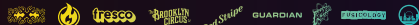
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WED 9/23 Riverboat Gamblers • The Arrivals • Young Offenders  
**COTTON JONES** THU 9/24  
Frontier Ruckus • Garrett Pierce

FRI 9/25 Pants Pants Pants  
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**THE DODOS**  
With the title *Time to Die*, you might think The Dodos' 3rd album will be deadly serious, punctuated by strings & synths. Nice try, but you've got it wrong. The Dodos are wildly percussive. You'll hear an occasional horn blast, but it never distracts from the riffs & rolls.

FRIDAY • SEPTEMBER 25 • 6PM  
**MANADALA PRESENTS:**  
**BROCK VAN WEY**

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THURSDAY • SEPTEMBER 17 • 6PM  
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Damon & The Heathens are a 6-piece punk soul band from Oakland who combine the sounds of New Orleans brass bands with Detroit garage rock, blues, jazz, & funk to create a sound best described as horn-fueled Oakland grit.

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**WALLPAPER.**

Wallpaper. is the enigmatic onstage existence of Oakland music addict Eric Frederic, who is also the frontman of prog-rock powerhouse Facing New York. Join Wallpaper. for the release of the new album, *DooDoo Face*.

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9/25 - DEAD TO ME, NOTHINGTON, THE REVOLTS, SEMI EVOLVED SIMIANS  
10/1 - MALDROID, WE SHOULD BE DEAD, THE HOOKS  
10/2 - DESTROYER 666, THE ACCUSED, WITCHAVEN, VIETUS MORTUUS  
10/3 - SCHANDE, WHO CARES, BELLY OF THE WHALE, SLEEP TALKS  
10/4 - THE REVEREND DEAD EYE  
10/7 - NO USE FOR A NAME, PERFECT MACHINES  
10/15 - THE VARUKERS, DOOMSDAY HOUR  
10/21-10/22 - THE SPITS, DAVILA 666  
10/31 - RATTLER (D.C.), BANG MAIDEN

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# FRIDAY NIGHTS

at the de Young

September 18

From 5–8:45pm with free programs and live music. Enjoy cocktails and an evening menu in the Cafe. Regular museum admission prices apply.



Image: Crushing Spiral Ensemble, photo by Stuart Brinin.

VIEW the special exhibition *Tutankhamun and the Golden Age of the Pharaohs*. This exhibition presents 130 important objects, including 50 from the tomb of King Tut, and places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors. Also on view, *Art and Power in the Central African Savanna*.

DINE on a special evening menu featuring a choice of any **three small plates for \$13** including dishes such as Dungenous Crab Cake, Fulton Chicken Tangine or Spicy Hummus. Enjoy a glass of Iron Horse's special *Tut Cuvée* and a portion of the proceeds will help fund kids to see the Tut exhibition.

CELEBRATE the de Young's fourth year of collaboration with **Intersection for the Arts: Jazz at Intersection**. **Crushing Spiral Ensemble** blurs the boundaries between divergent styles from around the world including Western classical, jazz, popular, experimental and indigenous music.

LEARN from Sandra Estafan as she discusses **Coptic Art in a Cultural, Religious and Spiritual Context**. This lecture provides an overview of Coptic history and language focusing on the spiritual aspects of iconography, as well as specific art motifs and the stores of Coptic saints. In the Koret Auditorium at 7pm; seating is on a first-come, first-served basis.

CREATE your own **forehead masks** as inspired by the Cup'ik peoples.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



the James Irvine foundation

Golden Gate Park  
50 Tea Garden Drive  
deyoungmuseum.org  
415.750.3600

# de Young

## MUSIC

### WED/16 DANCE CLUBS CONT>>

**Synchronize** Il Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

### THURSDAY 17

#### ROCK/BLUES/HIP-HOP

**Blank Slates**, Jank, Warren Teagarden Hotel Utah. 9pm, \$8.  
**Blues Traveler** Fillmore. 8pm, \$27.50.  
**Buxter Hoot'n**, David and Joanna, Nathan Hughes El Rio. 10pm, \$5.  
**Chairlift**, Magic Bullets, El Ten Eleven Bottom of the Hill. 9pm, \$15.  
**Terry Hanck** Biscuits and Blues. 8pm, \$15.

**Happy Mondays**, Psychedelic Furs, Amusement Parks on Fire Regency Ballroom. 8pm, \$35.  
**Hundred Days**, Trophy Fire, Atlantic Line Knockout. 9:30pm, \$5.  
**Jahlektrik**, Big Lion, Erica Sunshine Lee Red Devil Lounge. 8pm, \$8.  
**Monotonix**, Triclops, Anavan Independent. 8pm, \$15.  
**Phoenix**, Soft Pack Warfield. 8pm, \$32.  
**Rademacher**, Young Hunting, Gold Medalists Hemlock Tavern. 9pm, \$6.  
**Tarrakian**, Christian Mistress, Meow Annie's Social Club. 9pm, \$7.  
**Telepath** and **Big Gigantic** Boom Boom Room. 9:30pm, \$10.  
**Throw Me the Statue**, Brunettes, My First Earthquake Rickshaw Stop. 8pm, \$12.  
**Turbonegra**, Switchblade Riot, My Parade, DJ Squid Thee Parkside. 9pm, \$6.  
**World/Inferno Friendship Society** Great American Music Hall. 9pm, \$15.

#### BAY AREA

**Avengers**, Pansy Division, Paul Collins Beat Uptown. 9pm, \$12.

**Ben Harper and Relentless7** Fox Theater. 8pm, \$35.

### JAZZ/NEW MUSIC

**Al Coster Trio** Savanna Jazz. 8pm, \$5.  
**Duuy Quintet** Coda. 9pm, \$7.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.  
**Mads Tolling Trio** Shanghai 1930. 7pm, free.  
**Marlina Teich Trio** Brickhouse, 426 Brannan, SF; (415) 820-1595. 7-10pm, free.  
**Stephen Merriman** Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 8pm, free.  
**Sakai** Yoshi's San Francisco. 8pm, \$14.  
**"San Francisco Electronic Music Festival"** Brava Theater, 2781 24th St, SF; www.sfemf.org. 7pm, \$10-17. With Mark Traylor, Donald Swearington, Maria Chavez, and Mason Bates.  
**Scott Amendola Trio** with Jeff Parker and John Shifflet Café du Nord. 8pm, \$15.  
**Stompy Jones** Top of the Mark. 7:30pm, \$10.  
**Bernie Worrell**, **Broun Fellinis** Yoshi's San Francisco. 10:30pm, \$15.

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Top 100 Bay Area Restaurants 2009 and Top 10 New Restaurants of 2008  
—San Francisco Chronicle

<b>tonight!</b> Wed, September 16 <b>DR. LONNIE SMITH TRIO</b> with Peter Bernstein and Bill Stewart with DJ Harry D <b>Thurs, September 17 (8pm, Early Show)</b> <b>tomorrow!</b> <b>SAKAI</b> <b>Thurs, September 17 (10:30pm, Late Show)</b> <b>RADIOACTIVE</b> <b>tomorrow!</b> with <b>BROUN FELLINIS</b> <b>this weekend!</b> Fri, Sat, September 18, 19 <b>IDLE WARSHIP:</b> <b>TALIB KWELI, RES, GRAPH NOBEL</b> with Live Band <b>this weekend!</b> Sun, September 20 <b>TONY LINDSAY BAND</b> with special guest Chris Cain <b>next week!</b> Mon, September 21 <b>JOHN PATITUCCI TRIO</b> with George Garzone & Marcus Gilmore <b>next week!</b> Tues, September 22 <b>TOSHICO AKIYOSHI - LEW TABACKIN QUARTET</b> Wed, September 23 <b>ANTHONY BROWN'S ASIAN AMERICAN ORCHESTRA</b> "India & Africa: A Birthday Tribute to John Coltrane" <b>Thurs, Fri, September 24, 25</b> <b>SOULIVE</b> with The Shady Horns, Nigel Hall and special guest <b>ROY HARGROVE</b> <b>Sat, Sun, September 26, 27</b> (Sun, 2pm Matinee) <b>ROBERTA GAMBARINI QUARTET</b> with special guest James Moody <b>Sun, Mon, September 27, 28</b> (Sun, 8pm) <b>CECILIO &amp; KAPONO</b> <b>Late Night Live!</b> Every Tuesday 9:30pm - late, \$5 Cover	<b>Wed, Thurs, Fri</b> September 16, 17, 18 <b>CHICK COREA STANLEY CLARKE &amp; LENNY WHITE</b> <b>Sat, Sun, September 19, 20</b> <b>LIZZ WRIGHT</b> <b>Mon, September 21</b> <b>ERIC MUHLER QUARTET</b> <i>The Jury is Out</i> - CD Release <b>Tues, Wed, September 22, 23</b> <b>SOULIVE</b> with The Shady Horns, Nigel Hall and special guest <b>FRED WESLEY</b> <b>Thurs, September 24</b> <b>JOHN NEMETH</b> <b>Fri, Sat, Sun, September 25, 26, 27</b> <b>STANLEY JORDAN</b> <b>Mon, September 28</b> <b>BILL ORTIZ</b> <b>Tues, September 29</b> <b>KBLX Presents SAM BOSTIC</b> with special guests Kimmie Taylor (KBLX Morning Show) Donnie Williams & Adesha Johnson <b>Wed, September 30</b> <b>ALBINO!</b> <b>Thurs, Fri, Sat, October 1, 2, 3</b> <b>EARL KLUGH</b> <b>Sun, October 4 (2pm, Matinee)</b> <b>REBECA MAULEÓN &amp; AFRO KUBAN FUSION</b> <b>Sun, October 4 (7pm)</b> <b>DAR WILLIAMS</b> <b>Mon, October 5</b> <b>PROGENY</b>
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PMR PRESENTS  
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MEOW  
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FRIDAY SEPTEMBER 18TH  
ALCOHOLOCAUST PRESENTS  
**DOPECHARGE**  
CAT PARTY  
JUST HEAD  
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE  
DOORS 8:30PM / \$7 ADMISSION

SATURDAY SEPTEMBER 19TH  
PMR PRESENTS  
**SAVIOR**  
UBIK  
THE HALLOWED DIN  
2 FRAIL  
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE  
DOORS 9PM / \$5 ADMISSION

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FREE POOL | SHOT SPECIALS | \$1 HAMM'S

WEDNESDAY SEPTEMBER 23RD  
**SINNER SINNERS (FRANCE)**  
UNKO ATAMA  
HORROR X  
DOORS 8:00PM / \$7 ADMISSION

COMING SOON:  
9/25: ONE IN THE CHAMBER  
9/26: BOOMFEST 2009 W/ THE GRANNIES  
9/30: HAMMERLOCK, HOLLEY 750  
10/01: BOMBSHELL BETTY'S BURLESQUE  
10/02: WICKED MERCIES, HI-NOBLES  
10/03: DODGYFEST II W/ FAT BOTTOM GIRLS  
(QUEEN TRIBUTE BAND)

**HAPPY HOUR MONDAY - FRIDAY 4PM TO 7PM**  
**21 AND OVER WWW.TICKETWEB.COM**  
**MORE INFO: WWW.ANNIESSOCIALCLUB.COM**



FOLK/WORLD/COUNTRY

**Rebecca Cross and the Saints, Stella Royale, New Map of the West** Bollyhood Café. 9pm, free. **Flamenco Thursdays** Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, 9:30pm; \$12. **Robyn Harris, Chris Trapper** Dolores Park Café. 7:30pm, free. **Belle Monroe and Her Brewglass Boys** Atlas Café. 8pm, free. **Tipsy House** Plough and Stars. 9pm, free.

DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$5-6. DJs Pleasuremaker, Señor Oz, J Elrod, and B Lee spin Afrobeat, Tropicalía, electro, samba, and funk. **Bingotopia** Knockout. 7:30-9:30pm, free. Play for drinks and dignity with Lady Stacy Pants. **Caribbean Connection** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more. **Club Jammies** Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk. **Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour. **Funky Rewind** Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims. **Heat** Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul. **Kick It** Bar on Church. 9pm. Hip-hop with DJ Jorge Terez. **Koko Puffs** Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs. **Mestiza** Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data. **Mirza Party and Soul Movers** Infusion Lounge. 9pm, free. With DJ E Rock. **Popscene** 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk. **Represent** Icon Lounge. 10pm, \$5. With Resident DJ Ren the Vinyl Archaeologist and DJs Green B, Daneekah, and Smoke 1. **Rock Candy** Stud. 9pm-2am, \$5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick. **Toppa Top Thursdays** Club Six. 9pm, \$5. Jah Warrior, Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

FRIDAY 18

ROCK/BLUES/HIP-HOP

**Avengers, Pansy Division, Paul Collins Beat** Bottom of the Hill. 10pm, \$12. **Blue Rabbit, Marcus Very Ordinary, Gregg Tillery, Hoof and the Heel** Hotel Utah. 9pm, \$8. **Citizen Cope** Fillmore. 9pm, \$27.50. **Dead Guise** Connecticut Yankee, 100 Connecticut, SF; www.theyankee.com. 9pm. **Drones, Model/Actress, Spyralz, DJ Duke of Windsor** Café du Nord. 9:30pm, \$10. **Grand Lake, White Cloud, Rad Cloud** Hemlock Tavern. 9:30pm, \$6. **Ice Cream Socialites** Thee Parkside. 9pm, \$6. **Illness, Sideshow Fiasco, Groundskeeper** Kimo's. 9pm, \$6. **Pains of Being Pure at Heart, Depreciation Guild, Cymbals Eat Guitars** Great American Music Hall. 9pm, \$15. **Porcupine Tree, That 1 Guy** Warfield. 9pm, \$27.50-32.50. **Sea Wolf, Old-Fashioned Way, Sara Lov** Bimbo's 365 Club. 9pm, \$15. **Shotty, Lipstick Conspiracy, Richie and the Curious Proclivities** El Rio. 10pm, \$5. **Timber Timbre, Harbours** Rickshaw Stop. 6pm, \$10. **"Your Music Magazine Band Olympics"** Red Devil Lounge. 9pm, \$10.

BAY AREA

**Miley Cyrus, Metro Station** Oracle Arena, 7000 Coliseum Wy, Oakl; www.ticketmaster.com. 7pm, \$39.50-79.50. **Furthur** Fox Theater. 7:30pm, \$49.50. **White Witch Canyon, 3rd Rail, 667** Uptown. 9pm, \$10.

JAZZ/NEW MUSIC

**Audium 9** 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15. **Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10. **"Cultural Encounters: Friday Nights at the deYoung presents Jazz at Intersection"** Wilsey Court, de Young Museum, 50 Hagiwara Tea Garden Dr, SF; www.deyoungmuseum.org. 6:30pm, free. With Crushing Spiral Ensemble. **Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; 771-6800. 8pm, free. **Barry Finnerty and trio** Savanna Jazz. 8pm, \$5. **"Idle Warship: Talib Kweli, Res, and Graph**

**Nobel"** Yoshi's San Francisco. 8 and 10pm, \$16. **Jessica Johnson** Shanghai 1930. 7:30pm, free. **Lucid Lovers** Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6-8pm. **"San Francisco Electronic Music Festival"** Brava Theater, 2781 24th St, SF; www.sfemf.org. 7pm, \$10-17. With Ed Osborn, Preshish Moments, Frank Bretschneider, and Joan La Barbara. **Lavay Smith and Her Red Hot Skillet Lickers** Biscuits and Blues. 8 and 10pm, \$20. **David Tranchina** Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 8pm, free. **Will Bernard Band, Skerik** Boom Boom Room. 9:30pm, \$15.

FOLK/WORLD/COUNTRY

**Bluegrass Bonanza** Plough and Stars. 9pm. Presented by Shelby Ash. **Boca Do Rio** Coda. 10pm, \$10. **Brownout, Manicato, DJs Pleasuremaker and Señor Oz** Elbo Room. 10pm, \$10. **Crushing Spiral Ensemble** deYoung Museum, Golden Gate Park, 50 Hagiwara Tea Garden Drive, SF; (415) 750-3600. 6:30pm, free. **Cuban Nights** Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8:30pm, \$15. **Shayle Matuda** Dolores Park Café. 7:30pm, free. **Mestizo, Caravanserai: The Santana Tribute, Vortex Tribe feat. Mingo Lewis** Slim's. 8pm, \$13. **"Methods of Defiance"** Regency Ballroom. 9pm, \$25-37.50. With Dr. Israel, Bernie Worrell, Toshinori Kondo, Hawkman, Guy Licata, and Bill Laswell. **Julia Nunes** Swedish American Hall (upstairs from Café du Nord). 7:30pm, \$15.

DANCE CLUBS

**Activate!** Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party. **Bar on Church** 9pm. Rotating DJs Zax, Zhaldee, and Nuxx. **Blow Up** Rickshaw Stop. 10pm, \$10-15. With DJ Jefrodisiac and Ava Berlin. **Boombox Saints** Club Six. 9pm, \$10. With DJs Pep Love, Amp Live, Xein How, and more spinning hip hop. **Deep Fried Butter**, 354 11th St., SF; (415) 863-5964. DJs jaybee, David Justin, and Dean Manning spinning indie, dance rock, electronica, funk, hip hop, and more.

CONTINUES ON PAGE 34 »



**ROCK IT ROOM**  
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9/18	Thread Spinners, All My Pretty Ones, Cosio
9/19	Ras Digital, Natty Congo, China Black
9/20	Take Off Sundays: Rock, Soul, Hip Hop, Comedy
9/23	Wicked Wednesdays: Rock Soul, Hip Hop, Comedy
9/25	Dave & Confused, Funky Beulah, Spacelord, Ghosts on the Radio
9/26	Russian Solution, Modorass, Foreign Affair
9/26	Livan, Socialized Music (Downstairs)
9/29	34th Annual San Francisco Comedy Competition
10/1	Bpo's, Orukusaki, Z Man, Knobody, Spank Pops
10/3	Folk 4 Parks Benefit
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W	9.16	CONJUNTO ROVIRA DOUG BEAVERS LIVE SALSA & DANCE LESSONS
Th	9.17	TRUE-SKOOL PRESENTS: THURSDAY THROWDOWN W/ REN THE VINYL ARCHAEOLOGIST & GUESTS
F	9.18	"A TRIBE CALLED QUEST TRIBUTE" FEAT: KEV CHOICE ENSEMBLE
Sa	9.19	"LINK UP": DJ SERG. DADDY ROLO GREEN B & DANEЕKAH
Su	9.20	"KING OF KING'S" DJ'S SMOKE ONE & COMMON SENSИ ROOTS. REGGAE & DANCEHALL
COMING UP ←		
TWINKLE BROTHERS : SEPT 25TH BEENIE MAN : OCT 1ST		
← EVERY WEEK		
TUE: KARAOKE - 8PM SIGN UPS		
<a href="http://www.ticketweb.com">www.ticketweb.com</a> <a href="http://www.shattuckdownlow.com">www.shattuckdownlow.com</a>		

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2009 *the* LIT123 CONTEST

The Guardian presents its first Writer's Issue on October 7 -- and we want **you** to be part of it! Whether you're a **professional** scribe or a **random** Twitterer, you could win one of 10 gift certificates courtesy of BOOKS, INC.!

**HERE'S HOW:**

Submit a story -- fiction or nonfiction, poetry also accepted -- that expresses some aspect of life in the Bay Area in exactly **123 words**. The Guardian's Arts and Culture editors will pick out their **10 favorites** to print in our October 7th Writer's Issue, and the winners will each receive **a Books, Inc. gift certificate**.

**DEADLINE**

**for entries is Tuesday, September 22**, so get your inner **Jack Kerouac a-crackin'**.

Send your submissions in the body of an email to **culture@sfbg.com** with Lit123 in the subject line. Include your name (noms des plumes OK) and city.




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TONIGHT! **BAD BRAINS**  
POS • SISTAS IN THE PIT

FRI. SEPT. 18 • DOORS 7 / SHOW 8 • \$13 ADV. / \$13 DOOR  
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SAT. SEPT. 19 • DOORS 8 / SHOW 9 • \$17 ADV. / \$19 DOOR  
**MEAT PUPPETS**  
**DEAD CONFEDERATE**  
UME

SUN. SEPT. 20 • DOORS 7:30 / SHOW 8 • \$13 ADV. / \$15 DOOR  
**MING AND PING**  
MISS DERRINGER • WOODEN PONIES

WED. SEPT. 23 • DOORS 7:30 / SHOW 8 • \$14 ADV. / \$14 DOOR  
**DANCE GAVIN DANCE**  
**EMAROSA**  
OF MICE AND MEN • TIDES OF MAN

FRI. SEPT. 25 • DOORS 7:30 / SHOW 8:30 • \$15 ADV. / \$15 DOOR  
**BILLY TALENT**  
POISON THE WELL • AM TAXI

SAT. SEPT. 26 • DOORS / SHOW 10 • \$15 ADV. / \$15 DOOR  
**BLOWOFF**  
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For tickets by fax info. call 415/255-0333 (Slim's) / 415/885-0750 (GAMH) • Phone orders at 1-888-233-0449.   
Tickets for both clubs available at both box offices. All ticket sales are final--no exchanges/refunds. Limited access/seating for disabled 

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**WORLD/INFERNO**  
**FRIENDSHIP SOCIETY**  
FEATURING **BRIAN V OF DRESDEN DOLLS**  
FAMILY OF THE YEAR

FRI. SEPT. 18 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR  
**THE PAINS OF BEING**  
**PURE AT HEART**  
**THE DEPRECIATION GUILD**  
CYMBALS EAT GUITARS

SAT. SEPT. 19 • DOORS 8 / SHOW 9 • \$16 ADV. / \$19 DOOR  
**DIRTY THREE**  
**FAUN FABLES**

WED. SEPT. 23 • DOORS 8 / SHOW 9 • \$18 ADV. / \$18 DOOR  
OOHLALA IN SAN FRANCISCO PRESENTS  
**THE DO**  
**HOLLYWOOD,**  
**MON AMOUR**

THURS. SEPT. 24 • DOORS 7 / SHOW 8 • \$32 ADV. / \$35 DOOR  
 **JERRY JEFF WALKER**  
**DJANGO WALKER**

FRI. SEPT. 25 • DOORS 8 / SHOW 9 • \$25 ADV. / \$25 DOOR  
**THE RADIATORS**  
**THRIFT STORE COWBOYS**

SUN. SEPT. 27 • DOORS 7 / SHOW 8 • \$21 ADV. / \$21 DOOR  
**SONDRE LERCHE**  
(SOLO ELECTRIC)  
**JBM**



**FRI/18  
DANCE CLUBS**

CONT&gt;&gt;

**Exhale, Fridays** Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

**Fat Stack Fridays** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.

**Gay Asian Paradise** Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.

**Jump Off** Club Six. 9pm, \$10. With DJs Eddie Leader, Hector Moralez, and Oscar Miranda spinning house.

**Look Out Weekend** Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident DJs White Girl Lust, Swayzee, Philie Ocean, and more.

**Loose Stud.** 10pm-3am, \$5. DJs Domino and Six spin electro and indie, with vintage porn visual projections to get you in the mood.

**M4M Fridays** Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.

**Oldies Night** Knockout. 9pm, \$2-4. DJs Primo, Daniel, and Lost Cat spin doo-wop, one-hit wonders, and soul.

**Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

**David Savior and Don Lynch** Infusion Lounge. 9pm, \$20.

**SATURDAY 19**
**ROCK/BLUES/HIP-HOP**

**Agent Ribbons, Splinters, Sarees** Thee Parkside. 9pm, \$6.

**Amazing Baby, Entrance Band, Total Hound** Bottom of the Hill. 10pm, \$12.

**Citizen Cope** Fillmore. 9pm, \$27.50.

**Dirty Three, Faun Fables** Great American Music Hall. 9pm, \$19.

**Dragonforce, Sonata Arctica, Taking Dawn** Regency Ballroom. 8pm, \$28.

**Fleeting Trance, Foreign Cinema, Boatclub** Li Po Lounge. 8:30pm, \$7.

**Mark Hummel and Rusty Zinn** Biscuits and Blues. 8 and 10pm, \$20.

**Little Boots, Music Go Music, Yes Giantess, DJ Aaron Axelsen** Independent. 9pm, \$17.

**Loretta Lynch, Hollyhocks, Yard Sale** Hotel Utah. 9pm, \$7.

**Lou Dog Trio, Audiodub, Search Party** Red Devil Lounge. 9pm, \$15.

**Meat Puppets, Dead Confederate, Ume** Slim's. 8pm, \$13.

**Middle Class Murder, Tomorrowmen, Hi-Watters** Thee Parkside. 3pm, free.

**No Alternative, Druglords of the Avenues, Downtown Struts** El Rio. 9pm, \$8.

**Sex Vid, Corpus, Milk Music** Hemlock Tavern. 9:30pm, \$7.

**Starving Weirdos, William Fowler Collins, Metal Rouge, Darwinsbitch, Jim Haynes, John Davis, Danny Paul Grody** Swedish American Hall (upstairs from Café du Nord). 2pm, \$10.

**Tarentel, Keith Fullerton Whitman, Alps, Ducktails, Pete Swanson, Joe Grimm, Operative** Café du Nord. 8pm, \$15.

**Will Bernard Band with Skerik** Boom Boom Room. 10pm, \$15.

**JAZZ/NEW MUSIC**

**Audium 9** 1616 Bush, SF; (415) 771-1616.

8:30pm, \$15.

**Bop City** Coda. 10pm, \$10.

**Terrence Brewer** Shanghai 1930. 7:30pm, free.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.

**Groove Rebellion** Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 8pm, free.

**"Idle Warship: Talib Kweli, Res, and Graph Nobel"** Yoshi's San Francisco. 8 and 10pm, \$16.

**"San Francisco Electronic Music Festival"** Brava Theater, 2781 24th St, SF; www.sfmf.org. 7pm,

\$10-17. With Jorge Bachmann, Gino Robair, and Pamela Z.

**Savanna Jazz Trio** Savanna Jazz. 8pm, \$5. With jazz harpist Motoshi Kosako.

**Ricardo Scales** Top of the Mark. 9pm, \$10.

**"Sounds of Unity Jazz Concert"** Unity Church of San Francisco, 2222 Bush, SF; www.unitysf.com. 7:30pm, free.

**Will Bernard Band, Skerik** Boom Boom Room. 9:30pm, \$15.

**FOLK/WORLD/COUNTRY**

**Rahim AlHaj and Alam Khan** Herbst Theater, 401 Van Ness, SF; (415) 621-6600. Music from Iraq and India.

**Bajofondo** Bimbo's 365 Club. 9pm, \$25.

**Carnaval Del Sur** Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, \$15.

**Plucked** Seventh Avenue Performances, 1329 7th Ave., SF; (415) 664-2543. 7:30pm, \$18. With Diane Rowan, Celtic harp and Dominic Schaner, lute and vihuela.

**Whiskey Richards, Amanda Duncan** Plough and



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Stars. 9pm.

DANCE CLUBS

**Bar on Church** 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.  
**Booty Bassment** Knockout. 10pm, \$5. Hip-hop with DJs Ryan Poulsen and Dimitri Dickenson.  
**Cock Fight** Underground SF. 9pm, \$6. Locker room antics galore with electro-spinning DJ Earworm and hostess Felicia Fellatio.  
**Doherty's Birthday Bash** EndUp. Late Show 10pm-5am, Early Show 5am-Noon; \$15. With Late Show DJs spinning breakbeats, electro, hip hop hybrids, and more and Early Show DJs spinning house, tech house, and progressive house.  
**Fire Corner** Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.  
**HYP** Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.

**Juakali** Triple Crown. 10pm, \$7.  
**Knocked Up** Knockout. 6-9pm, free. With DJ Touchy Feely.  
**Let's Blaze** Club Six. 9pm, \$10. With live performances by C U Next Weekend, Jeanine Da Feen, and more.  
**Life S.F.** Infusion Lounge. 9pm, \$20. With DJ J Espinosa and Designer DJs.  
**NonStop Bhangra** Rickshaw Stop. 9pm, \$15. Dholrhythms and DJ Jimmy Love present the latest Bhangra grooves.  
**Saturday Night Live** Fat City, 314 11th St; self-made2c@yahoo.com. 10:30pm.  
**Saturday Night Soul Party** Elbo Room. 10pm, \$10. DJs Lucky, Phengren Oswald, and Paul Paul spin 60s soul 45s.  
**Soul Slam IV: Prince and Michael Jackson** Mezzanine. 9pm, \$25.  
**Spirit Fingers Sessions** 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.  
**Summer Saturdays** Bar On Church. 9pm, free. With DJ Mark Andrus spinning top 40, mashups, hip hop, and electro.

SUNDAY 20

ROCK/BLUES/HIP-HOP

**Daikaiju, Pollo Del Mar, Secret Samurai, TomorrowMen** Hotel Utah. 2pm, \$10.  
**Flood, Emeralds, Early Graves** Hemlock Tavern. 9pm, \$6.  
**Gaslight Anthem, Murder By Death, Loved Ones, Frank Turner** Fillmore. 8pm, \$20.  
**Grouper, Christina Carter, Ilayas Ahmed, Barn Owl, Sun Circle, Common Eider King Eider, Austin Lucas, Two Cow Garage, Mike Hale** Thee Parkside. 8pm, \$8.  
**Ming and Ping, Miss Derringer, Wooden Ponies** Slim's. 8pm, \$15.  
**Brendon Murray** Swedish American Hall (upstairs from Café du Nord). 6:30pm, \$20.  
**Pink Mountaintops, Pack AD** Independent. 8pm, \$12.  
"Rock for MS presents Roy Rogers" Boom Boom Room. 8:30pm, \$25-100.  
"Sunset Youth Services presents: Top

**Performers from Upstar Records**" Bottom of the Hill. 1:30pm, \$10.  
**These United States** Café du Nord. 8pm, \$10.  
**Tigercity, Royal Bangs, Actors** Bottom of the Hill. 8pm, \$10.

JAZZ/NEW MUSIC

**Rob Modica and friends** Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 3pm, free.  
**Moped** Mojito, 1337 Grant; www.mojitosf.com. 8pm.  
**Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5.  
**Tony Lindsay Band** Yoshi's San Francisco. 7pm, \$18.

FOLK/WORLD/COUNTRY

**Bajofondo** Bimbo's 365 Club. 8pm, \$25.  
**Maria Fibish and friends** Plough and Stars. 9pm, free.  
**Fiesta Adina!** Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 7pm, \$12. With Eddy Navia and Sukay.

**King Cab** Thee Parkside. 4pm, free.  
**Maria Volonte: Tango Dance Party** Coda. 8pm, \$10.  
**Hank Williams Birthday Tribute** Amnesia. 10pm, \$5. Live-band country karaoke.

DANCE CLUBS

**DiscoFunk Mashups** Cat Club. 10pm, free. House and 70's music.  
**Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJs Sep, Maneesh the Twister, and Ludichris.  
**Gloss Sundays** Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.  
**Honey Soundsystem** Paradise Lounge. 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that?  
**Jack!** Lookout, 3600 16<sup>th</sup>; 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.  
**Kick It** Bar on Church. 9pm. Hip-hop with DJ Zax.  
**Religion** Bar on Church. 3pm. With DJ Nikita.  
CONTINUES ON PAGE 36 >>

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	Michael Abraham Jazz Session	10:30pm FREE
THU 9/17	String chamber ensemble Classical Revolution	6-8pm, FREE
	Third Thursday Noise/ Experimental/NeoClassical/Etc. w/ George Hurd, Alice Cohen, The Slaves, Soul, Manure Cloaks, Group Rhoda	8pm, \$6
FRI 9/18	Rob Reich (piano) and Craig Ventresco (guitar)	7pm-9pm FREE
	Hellatight DJs Asti Spumante, Vinnie Esparza Spinning 80's, Soul, Hip Hop, Disco	9 pm, \$5
SAT 9/19	Terese Taylor JJ Shultz Okay-Hole/Loud Farm present Okay - Hole	8-10pm, FREE
	The Beatbroker	8pm, \$7-10
SUN 9/20	Hank Williams Tribute Night	9pm, \$7-10
MON 9/21	Bluegrass Mondays w/ Homespun Rowdy 3rd Monday Bluegrass Jam	8:30pm, FREE
	Red Light Open Mic w/ Host Phillip T. Nails	7pm FREE
TUE 9/22	Rock Out Karaoke! w/ Host Glenni Kravitz	9pm FREE

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FRIDAY SEPTEMBER 18TH 9:30PM \$10 (ROCK)  
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SATURDAY SEPTEMBER 19TH 2PM \$10  
(INDIE/EXPERIMENTAL) ALL AGES  
UPSTAIRS AT THE SWEDISH AMERICAN HALL:  
KUSF, KALX AND AQUARIUS RECORDS  
PRESENT: ON LAND FESTIVAL FEATURING:  
**STARVING WEIRDOS**  
WILLIAM FOWLER COLLINS • METAL ROUGE  
DARWINSBITCH • JIM HAYNES  
JOHN DAVIS • DANNY PAUL GRODY

SUNDAY SEPTEMBER 20TH 6:30PM \$20  
ALL AGES (INDIE/EXPERIMENTAL)  
UPSTAIRS AT THE SWEDISH AMERICAN HALL:  
KUSF, KALX & AQUARIUS RECORDS PRESENT:  
ON LAND FESTIVAL FEATURING:  
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CHRISTINA CARTER • ILAYAS AHMED  
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**SOUL 45'S W/ DX-THE FUNKY**  
**GRANDPAW** 10PM

FRI 9/18 **KNIGHTS OF THE ROUND TABLE** 10PM

SAT 9/19 **SHAKEDOWN W/ DJ DAVE** 10PM

SUN 9/20 **DJ METROLICIOUS** 7PM  
**& KARAOKE W/ PAUL** 10PM

MON 9/21 **DJ RECORD STEALER WHEELER** 10PM

TUE 9/22 **ALCOHOLCAUST W/ DJ**  
**WHATSHISFUCK, DJ DEADBEAT**  
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M **Monday Massacre**  
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THU SEP 17th Triclops! Hightower doors 8:30 \$15

**PINK MOUNTAINTOPS**  
SUN SEP 20th The Pack AD doors 7:30 \$12

**Buffalo Collision**  
feat. Dave King (The Bad Plus), Tim Berne and Hank Roberts  
MON SEP 21st doors 7:30 \$20

**ERIN MCCARLEY**  
TUE SEP 22nd LONDON PIGG doors 7:30 \$13 ADV \$15 DOOR

**PORTUGAL THE MAN**  
WED SEP 23rd Drug Rug Robert Francis doors 8:30 \$15

THU 9.24/ DOORS 7:30/ \$15  
**OM LICHENS**  
FRI 9.25/ DOORS 8:30/ \$17  
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SUN 9.27/ DOORS 7:30/ \$16  
**BLITZEN TRAPPER**  
MON 9.28/ DOORS 7:30/ \$15  
**RAIN MACHINE**  
DIANE CLUCK  
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**JOLIE HOLLAND**  
MICHAEL HURLEY  
TUE 10.6/ DOORS 7:30/ \$12 ADV • \$14 DOOR  
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LIGHTNING DUST  
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## SUN/20 DANCE CLUBS

CONT>>

**T-Dance** Deco Lounge, 510 Larkin, SF; (415) 346-2025. 4pm, \$5 suggested donation. Positive guys and their friends are welcome at this benefit for Positive Force featuring DJ Robbie Martin.

## MONDAY 21

### ROCK/BLUES/HIP-HOP

**Buffalo Collision** Independent. 8pm, \$20.  
**Get Up Kids, Youth Group, Pretty and Nice** Fillmore. 8pm, \$23.50.  
**In Flames, Between the Buried and Me, 3 Inches of Blood, Faceless** Regency Ballroom. 7:30pm, \$26.  
**Qwel and Maker, Denizen Kane, Rock Bottom,**

			<b>Hemlock TAVERN</b> 1131 POLK ST. between Post & Sutter 415/923.0923 WWW.HEMLOCKTAVERN.COM
WED 9/16	<b>OH MY GOD (CHICAGO)</b> HIGHWAY PATROL WAVE ARRAY	9PM, \$7	
THU 9/17	<b>RADEMACHER</b> YOUNG HUNTING THE GOLD MEDALISTS	9PM, \$6	
FRI 9/18	<b>GRAND LAKE</b> WHITE CLOUD RAD CLOUD	9:30PM, \$6	
SAT 9/19	<b>SEX VID</b> CORPUS (MEMBERS OF ACEPHALIX AND INFEST) MILK MUSIC	9:30PM, \$7	
SUN 9/20	<b>FLOOD</b> EMERALDS EARLY GRAVES	9PM, \$6	
MON 9/21	<b>PUNK ROCK SIDESHOW</b> W/DJ TRAGIC & DUCHESS OF HAZARD	10PM, FREE	
TUE 9/22	<b>PRIZEHOG</b> RABBITS (PORTLAND) IRON WITCH	9PM, \$6	
WED 9/23	<b>DAVID DONDERO</b> CHRISTOPHER LOCKETT SHAUN PAUL GORDON	9PM, \$10	
THU 9/24	<b>WORLD RECORD APPRECIATION SOCIETY</b>	9PM, \$8 ADVANCE TIX NOW ON SALE	
FRI 9/25	<b>3 LEAFS</b> CARLETTA SUE KAY SI CLARO	9:30PM, \$6	
SAT 9/26	<b>OVIPOSITOR</b> GENERALISSIMO CARTOGRAPHER	9:30PM, \$6	
SUN 9/27	<b>DIDIMAO</b> SWAHILI	9PM, \$5	
TUE 9/29	<b>SIAN ALICE GROUP (U.K.)</b> LEOPOLD & HIS FICTION ENABLERS	9PM, \$10	

## Repulsion

**PREVIEW** Repulsion: the name says it all, really. Napalm Death covered them, Darkthrone's Gylve "Fenriz" Nagell — that eternal beacon of uncompromising black metal misanthropy — has a tattoo of their logo, and countless other longhairs heard something lurking beneath the muffled fuzz of an *ntb*-generation bootlegged tape. The extreme music scene would be a very different place had these Flint, Mich., all-purpose metal dudes never disseminated their meteoric, immaculately shitty demos.

The band came up in a democratic period of heavy metal — which, lucky for us, seems to be on the rise again — where amateurs like Venom and Hellhammer managed to write some brutally effective heavy metal with only the most rudimentary musical knowledge. Thanks to this audacious garage metal sensibility, coupled with the aerobic drive of speedfreak hardcore groups like Siege and England's Extreme Noise Terror and, of course, ye olde Bay Area thrash, Repulsion's sound became the manifestation of metal's thriving tape-trading scene, a rudimentary grindcore and death metal onslaught destined to be way more influential than it had any right to be. Crappy production values and occasionally sloppy playing aside, Repulsion wasn't entirely musically clueless — careful listeners can pick out some impressive (albeit niche) musicianship, like Scott Carlson's percussive vocal delivery ("You are! Rotting! Maggots! In your coffin!") and the mythically accelerated drumming of Dave Grave (current drummer Col Jones is no slouch himself.)

Let's be honest: demigod virtuosity in its most ostentatious expression is part of what makes metal so exciting; it's a unique bragging right we hold over the heads of our rock fan compatriots ("Let's see [foppish indie band] shred like *that!*"). But sometimes the metal muse (I'm visualizing a sexless cross between Dio and a Frank Frazetta barbarianess here) gets the most visceral results by visiting us normals. If I'm losing you here, just listen to the grainy, misshapen, infinitely replayable reissue of *Horrificed* (Relapse, 2003). Or better yet, go see them live this Saturday. For free! (**Tony Papanikolas**)

With Reciprocal, Dismal Lapse, Flesh Consumed, Depths of Chaos. Sat/19, 7:30 p.m.

(doors 7 p.m.), free. DNA Lounge, 375 11th St. (415) 626-1409, www.dnallounge.com

**Influence and Ro Knew, Bwan** Elbo Room. 9pm, \$5.  
**Titus Andronicus, So So Glos, Relatives** Bottom of the Hill. 9pm, \$8.

### JAZZ/NEW MUSIC

**"Jazz at the Razz"** Razz Room, Hotel Nikko, 222 Mason, SF; www.therazzroom.com. 8pm, \$25. With Jeremy Cohen.  
**John Patitucci Trio** Yoshi's San Francisco. 8 and 10pm, \$14-18.  
**Lavay Smith Trio** Enrico's, 504 Broadway, SF; www.enricosf.com. 7pm, free.

### DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!  
**Ceremony** Knockout. 10m, free. Dark pop, goth, industrial, and new wave with DJs Deadbeat and Yule Be Sorry.  
**Going Steady** Dalva. 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.  
**King of Beats** Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.  
**Manic Mondays** Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.  
**Monster Show** Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.  
**Network Mondays** Azul Lounge, One Tillman Pl; www.inhouselatent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.  
**Spiff Sessions** Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

## TUESDAY 22

### ROCK/BLUES/HIP-HOP

**Bon Iver** Fillmore. 8pm, \$25.

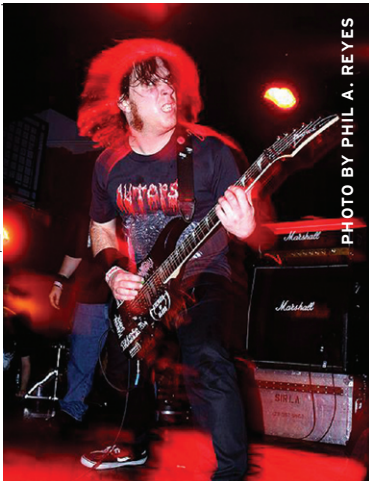


PHOTO BY PHIL A. REYES

**Complaints, Sharp Objects, High and Tight** Knockout. 10pm, free.  
**Fat Tuesday Band** Biscuits and Blues. 8pm, \$15.  
**Five Finger Death Punch, Shadows Fall, Otep, 2Cents** Regency Ballroom. 7:30pm, \$22.  
**Erin McCarley, Landon Pigg** Independent. 8pm, \$15.  
**Moneybrother, Farewell Typewriter** Red Devil Lounge. 8pm, \$8.  
**Most Serene Republic, Grand Archives, Lonely Forest** Bottom of the Hill. 9pm, \$12.  
**One Eskimo, Haley Bonar** Hotel Utah. 9pm, \$10.  
**Pet Shop Boys** Warfield. 9pm, \$55-89.50.  
**Prizehog, Rabbits, Iron Witch** Hemlock Tavern. 9pm, \$6.  
**Jill Tracy, Eli August, Vernian Process** Elbo Room. 9pm, \$5.

### JAZZ/NEW MUSIC

**Toshiko Akiyoshi, Lew Tabakin Quartet** Yoshi's San Francisco. 8 and 19pm, \$16-20.  
**Dave Parker Quintet** Rasselaz Jazz. 8pm.  
**"Jazz Mafia Tuesdays"** Coda. 9pm, \$7. With the Park and special guests.  
**Dame Cleo Laine and Sir John Dankworth** Razz Room, Hotel Nikko, 222 Mason, SF; www.therazzroom.com. 8pm, \$50-65.  
**MO Jazz** Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 8pm, free.  
**Ricardo Scales** Top of the Mark. 6:30pm, \$5.

### DANCE CLUBS

**Alcoholocaust Presents** Argus Lounge. 9pm, free. With DJs What's His Fuck, Deadbeat, and Big Nate.  
**Drunken Monkey** Annie's Social Club. 9pm, free. Weekly guest DJs and shot specials.  
**Eclectic Company** Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.  
**POSH** Infusion Lounge. 5pm, \$20. Featuring a live band.  
**Share the Love** Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house. **SFBG**







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## stage

San Francisco Fringe Festival dips it low with *Cockroach* (far left), *Hell, the Musical* (center, top), and the must-see *Godling* (center, bottom). At right, a Strong Pulse Hip Hop Crew dancer strikes a pose. | *COCKROACH* PHOTO: ERIC GILLET (DESIGN BY SONJA HERNANDEZ); *HELL, THE MUSICAL* PHOTO: WESLEY THORNBERRY; *THE GODLING* PHOTO: MATTHEW KRIENER; STRONG PULSE PHOTO BY LYNN SRIED



## Fringe follies

## Sizing up SF's eclectic theater festival

By Robert Avila  
a&eletters@sfbg.com

The San Francisco Fringe Festival is, like, 18 or something this year. That used to mean you were middle-aged in, like, the Middle Ages. But this is 2000-and-something. The multi-venue Exit Theatre-centered Fringe, lottery-based democratic mayhem at its most unsound and intriguing, appears as youthful as ever. Witness the healthy emphasis on clowns, derelicts, and deviants, the longstanding stalwarts of its revolving stage.

One of the kickoff shows Wednesday eve was *LandEscape*, Rowena Richie's decidedly quirky but adept, factually hefty, and not unamusing theater-dance piece based on the work of real-food advocate Michael Pollan. It's about the disastrous perversity of industrial farming and the hope in old-fashioned alternatives. But top of the 2009 crop (or at least what was glimpsed from among roughly 40 scheduled shows in the two days before print deadline) is *The Godling*, which marks the creepy-sexy and dependably weird return of New York's Endtimes Productions, purveyors of last year's homerun, *Knuckleball*. This time it's a whole new cast and crew, with writing credit for this nicely rendered — and that's a nice word for it — dark

carnival descent going to Mark Borkowski, with a firm hand on the helm from artistic director Russell Dobular.

A sideshow sandwich-board advert for “The Godling” and small, scattered piles of clutter litter the stage at the outset of this horror-charmer, where soon a memorable set of disreputables take shape in the dim light. At the demented head of things is a randy carny showman and seething psychopath (a volcanic Leal Vona) sporting an altered hockey mask and straight razor. Nearby stands, sometimes on hands, his shapely assistant (Leah Dashe). On a chain is their little incubator: a thin naked waif (Candace Janee) hunched over and cupping her protruding stomach, her mess of long hair obscuring angelic features. The couple discusses the keeping of time, nervously, while taking time to mock their prize — the girl with the growing freak in her belly — and awaiting the arrival of a certain “him” who, when he does appear, turns out to be a dapper, gentlemanly torturer.

As Fringe shows go this is a veritable bear on a trike. Nicely acted too. But there's a line running from *The Godling* to the other playlets I happened to catch immediately prior, including *Cockroach* and *Hell, the Musical*. SF's Dark Porch Theatre offers a little fevered dream of its own, centered on the eternal return of one wan-

dering brutalized madman-cum-shopping cart (played to a kind of operatic perfection by the ever able Nathan Tucker). Tucker, eyes wild and as prominent as two eight-balls, stirs the stage like a demon chef, as his tormentor (Alison Sacha Ross) rasps accusations and slights his way, all pointing back to a psychosexually fraught night 10 years earlier and its lingering scars mental and otherwise. Director Margery Fairchild also choreographs a trio of *Cockroach* dancers, three men in beige unitards moving frenetically and continually reconfiguring like blobs of mercury in solution. The nature of the incident is weird enough, and Tucker's a treat, though not always served by playwright Martin Schwartz' elevated language and furtive storyline, and a dramatic arc that doesn't quite come off despite some strong moments amid the faltering momentum.

Darkness descends again in a philosophical and even more comical key with 2006 Best of Fringe winner K.S. Haddock's *Hell, the Musical*, which astutely realizes that while Jean Paul Sartre cooked up the perfect image of hell in other people, he completely left out the power chords. The charismatic cast of this revamped *No Exit* can sing and act, and the live musical accompaniment by the Crooked Family provides the Pat Benatar-esque punch you'd expect to be leveled by and against the damned. **SFBG**

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**MIXED BOUNTY: “HARVEST 2009,  
THE FALL CHOREOGRAPHER'S SHOWCASE”**

**REVIEW** Dance Mission Theater's choreographer's showcases thrive on an unusual principle: no judging hand-shapes these semiannual programs. Artists are chosen on a first-come, first-served basis. For “Harvest 2009,” some of the material clearly looked gleaned from school recitals. But seeing so many dancers, over 70 in 12 groups — investing so much of their time, sweat, and muscles in something they love — has its own rewards.

The mix of jazz, ballet, modern, African American, hip-hop, and competition dance was fairly representative of the Bay Area. Some names were familiar — Rodolphe Cassand, David Herrera, and Kirstin E. Williams. Others, one hopes, will become better known.

Outstanding was Dana Lawton's mysterious, absorbing *Horse Thief Lake*, in which the dancers looked as if they were being acted upon by forces outside themselves. Another distinct pleasure was Cat Willis' duet for Melissa Wiley and Molly Katzman in her otherwise diffuse *Untitled*. Katie Anderson's musical *Journey*, on the three stages of womanhood, made lovely use of the dancers' arms, though the work's first section meandered. Monica Mark's fiercely humorous *Making the Cutt (a lot of glitters beats a life of crime)* took on competition dancing. Herrera's intriguing *Scattered* skewed perspective with dancers scooting, sliding, and wriggling on their sides.

The seven hefty women of Big Moves' Phat Fly Girls offered the evening's most surprising piece, a fragment of *Desire*, a work in progress. Though they need to work with an outside choreographer and a better costume designer, they make their voices heard. Cassand's adult ballet dancers need more studio experience, as do Creation Studio's young hip-hop dancers. *DOA* by Strong Pulse Hip Hop Crew — 23 dancers from SF City College — had a star performer in Skorpio. The other dancers might look better at the end of the semester. Also-rans were Gail Rosenheim Gurewitz's maudlin *Resurgence* and Lizette Ortega Dolan's nostalgic *Grounded*. **(Rita Felciano)**



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## DanceWright Project and special guests

» **PREVIEW** “Jamie Ray Wright came to dance later than most,” the choreographer and artistic director of the DanceWright Project says of himself — an understatement if there ever was one. At Stanford, Wright was a pop musician who then embarked on a career in marketing. For 20 years he watched dance from the audience’s perspective but finally “could stand it no longer” and started to study ballet 24/7, three hours a day. No, he didn’t become even a second-rate Barishnikov — but he did become a choreographer whose work has been floating around the Bay Area for the last half dozen years or so, most prominently at the Black Choreographers Festival. Neither are his dancers virtuosi. But what he and they have in common is a sense for craft, a lack of pretense, and a love for ballet that enlivens every turn, every gesture and every encounter. In addition to pieces from the rep, the evening will feature a world premiere, *Bella Donna*, performed to the live playing by jazz guitarist Chris Tozzi. This is the DanceWright’s first self-produced evening, and it has invited some other “newcomers” to share the program. Enrico Labayen, who used to be very active in the Bay Area a decade ago, is resurrecting his Labayen Dance/SF; Kat Worthington, a dancer with Wright, is introducing her own group; and the locally little-known Dac Pac, a youth company from Santa Clara. **(Rita Felciano)**

**DANCEWRIGHT PROJECT AND SPECIAL GUESTS** Fri/18–Sat/19, 8 p.m.,

\$15–\$18, Dance Mission, 3316 24th St., SF, (415) 826-4441,  
www.brownpapertickets.com/event/76954

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

## THEATER

### OPENING

**Brief Encounter** American Conservatory Theatre, 415 Geary; 749-2228, www.act-sf.org. \$14–82. Opens Sept 16, 8pm. Runs Tues–Sat, 8pm (also Sat–Sun, 2pm; check website for additional show-times). Through Oct 4. ACT presents British company Kneehigh Theatre’s production of Emma Rice’s adaptation of Noël Coward’s words and music.

**I Heart Hamas: And Other Things I’m Afraid to Tell You** Off Market Theaters, 965 Mission; www.iheartthamas.com. \$20. Previews Thurs/17 and Sat/19. Runs Thurs and Sat, 8pm. Through Oct 24. The critically acclaimed one-woman show on life as a Palestinian-American premieres at Off Market.

**Il Trittico** War Memorial Opera House, 301 Van Ness; sfopera.com. \$15–\$310. Fri/18, 8pm; Sept 24 and 30, 7:30pm; Sept 27, 2pm; Oct 3, 8pm. San Francisco Opera presents Giacomo Puccini’s complete triptych.

**The Little Dog Laughed** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22–\$40. Previews Fri/18–Sept 25. Opens Sept 26. Runs Wed–Sat, 8pm; Sun, 2pm. Through Nov. 8. NCTC premieres Douglas Carter Beane’s show about a gay movie star.

**Neverafter** Dance Ground Keriak, 1805 Divisadero; www.bowandsparrow.org. \$20–\$25. Opens Thurs/17 and Fri/18, 8pm. Runs Fri–Sun, 8pm. Special closing gala Oct 4, 7pm. Bow and Sparrow present an aerial theater fairy tale for grown-ups.

**Walking on the Moon** Off Market Theaters, 965 Mission; (800) 838-3006, www.offmarkettheaters.com. \$10. Opens Sun/20, 7:30pm. Runs Sun, 7:30pm, through Oct 11. Off Market Theaters presents Peter Kosho McKenna’s comedy inspired by the economic events of last year.

### BAY AREA

**The Full Monty** San Mateo Performing Arts Center, 600 N. Delaware Ave, San Mateo; (650) 579-5565, www.broadwaybythebay.org. \$20–\$48. Opens Thurs/17, 8pm. Runs Thurs–Sat, 8pm; Sun, 2pm. Through Oct 4. Broadway by the Bay presents a hilarious adaptation of the 1997 Academy Award nominated film.

**A Midsummer Night’s Dream** Bruns Ampitheater, 100 Gateway Blvd, Orinda; (510) 548-9666, www.calshakes.org. \$20+. Previews Wed/16–Fri/18, 8pm. Opens Sat/19, 8pm. Runs Tues–Thurs, 7:30pm; Fri–Sat, 8pm; Sun, 4pm. Through Oct 11. California Shakespeare Theater concludes the season with a magical version of Shakespeare’s comedy.

**Strega Nona** Julia Morgan Center for the Arts, 2640 College, Berk; (510) 296-4433, activearts-theatre.org. \$11–\$18. Opens Sat/19 and Sun/20, 2pm. Runs Sat, 11am and 2pm; Sun, 2 and 4:30pm. Through Oct 4. Active Arts Theatre for Young Audiences launches its first production of the 2009-10 season with Tomie DePaola’s beloved masterpiece.

### ONGOING

**“AfroSolo Arts Festival”** Various venues; 771-2376, www.afrosolo.org. Prices vary. Various dates through Oct 15. AfroSolo Theatre Company presents the 16th annual festival celebrating artists giving voice to the black experience, featuring music, visual arts, and more.

**The Comedy of Errors** Presidio Main Post Parade Ground Lawn, Graham between Lincoln and Moraga; 558-0888, www.sfshakes.org. Free. Sat/19, 7:30pm; Sun/20, 2:30pm. The San Francisco Shakespeare Festival presents the classic directed by Kenneth Kelleher.

» **East 14th** Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20–35. Fri, 8pm; Sat, 8:30pm; Sun, 3pm. Through Oct. 10. Don Reed’s solo play, making its local premiere at the Marsh after an acclaimed New York run, is truly a welcome homecoming twice over. It returns the Bay Area native to the place of his vibrant, physically dynamic, consistently hilarious coming-of-age story, set in 1970s Oakland between two poles of East 14th Street’s African American neighborhood: one defined by his mother’s strict ass-whooping home, dominated by his uptight Jehovah’s Witness stepfather; the other by his biological father’s madcap but utterly non-judgmental party house. The latter—shared by two stepbrothers, one a player and the other flamboyantly gay, under a pimped-out, bighearted patriarch whose only rule is “be yourself”—becomes the teenage Reed’s refuge from a boyhood bereft of Christmas and filled with weekend door-to-door proselytizing. Still, much about the facts of life in the ghetto initially eludes the hormonal and naïve young Reed, including his own flamboyant, ever-flush father’s occupation: “I just thought he was really into hats.” But dad—along with each of the characters Reed deftly incarnates in this very engaging, loving but never hokey tribute—has something to teach the talented kid whose excellence in speech and writing at school marked him out, correctly, as a future “somebody.” (Avila)

**Eat, Pray, Laugh!** EXIT Theatre, 156 Eddy; 673-3847, www.brownpapertickets.com. \$12. Thurs/17, and Sat/19, 8:30pm. Fri/18, 7pm. Alicia Dattner wrote and performs in this one-woman-show about traveling solo in India as part of the Fringe Festival.

**Good Boys and True** New Conservatory Theatre Center, 25 Van Ness, SF. 861-4914, www.nctcsf.org. Wed/16–Sat/19, 8pm; Sun/20, 2pm. NCTC presents the West Coast premiere of Roberto Aguirre-Sacasa’s drama.

**The Grapes of Wrath** Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatresf.org. \$10–\$35. Wed–Sat, 8pm. Through Sept 26. Actors Theatre of San Francisco Presents Frank Galati’s adaptation of John Steinbeck’s novel.

**Not a Genuine Black Man** Off Market Theaters, Studio250 stage, 965 Mission; (800) 838-3006, www.briancopeand.com. \$25. Fri, 8pm; Sat, 5pm. Through Oct 17. Off Market Theaters presents Brian Copeland’s solo show about a little-known chapter of Bay Area history.

**Il Trovatore** War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. \$15–310. Performance times vary, through Oct 6. San Francisco Opera opens their 87th season with the Verdi classic; new music director Nicola Luisotti conducts.

**Pearls Over Shanghai** Hypnodrome, 575 Tenth St.; 1-800-838-3006, www.thrillpeddlers.com. \$30–69. Fri/18–Sat/19, 8pm; Sun/20, 7pm. Thrillpeddlers presents this revival of the legendary Cockettes’ 1970 musical extravaganza.

**Romeo and Julien** Boxcar Theatre, 505 Natoma; 1-800-838-3006, www.boxcartheatre.org. \$20–30. Wed–Sat, 8pm; Sun, 2pm. Through Oct 3. Boxcar Theatre performs a transgender version of Shakespeare’s classic tragedy.

**“San Francisco Fringe Festival”** Various venues (main venue is Exit Theater, 156 Eddy); 673-3847, www.sffringe.org. \$10 or less. Through Sun/20, various times. The 18th annual festival of local, national, and international experimental theater boasts over 250 performances in 12 days.

**“The Second Attack of the Killer B-Movies”** Stage Werx, 533 Sutter; http://stagewerx.org, http://foulplaysf.com. \$25. Opens Thurs/10, 8pm. Runs Thurs–Sat, 8pm. Through Nov 7. Foul Play brings classic B movies to the stage: *Blue Velvet* (Through Sept 22), *The Bride of Frankenstein* (Oct 2–17), and *Barbarella* (Oct 22–Nov 7).

**Shanghai San Francisco** One Telegraph Hill; 1-877-384-7843, www.shanghaisanfrancisco.com. \$40. Sat, 1pm. Ongoing. To be Shanghaied: “to be kidnapped for compulsory service aboard a ship... to be induced or compelled to do something, especially by fraud or force”. Once the scene of many an “involuntary” job interview, San Francisco’s Barbary Coast is now the staging ground for *Shanghai San Francisco*, a performance piece slash improv slash scavenger hunt through the still-beating hearts of North Beach and Chinatown, to the edge of the Tenderloin. Beginning at the base of Coit Tower, participants meet the first of several characters who set up the action and dispense clues, before sending the audience off on a self-paced jaunt through the aforementioned neighborhoods, induced and compelled (though not by force) to search for a kidnapped member of the revived San Francisco Committee of Vigilance. It’s a fine notion and a fun stroll on a sunny afternoon, but ultimately succeeds far better as a walking tour than as theatre. Because the actors are spread rather thinly on the ground,



they're unable to take better advantage of their superior vantage by stalking groups a little more closely, staging distractions along the way, and generally engaging the audience as such a little more frequently. But since *Shanghai San Francisco* is a constantly evolving project, maybe next time they'll do just that. (Gluckstern)

**Under the Gypsy Moon** Teatro ZinZanni, Pier 29; 438-2668, [www.zinzanni.org](http://www.zinzanni.org). \$117-\$145. Wed-Sat, 6pm; Sun, 5pm. Through Jan 1. Teatro ZinZanni presents a bewitching evening of European cabaret, cirque, theatrical spectacle, and original live music, blended with a five-course gourmet dinner.

**You Can't Get There From Here** Theater Artaud, 450 Florida; 1-800-838-3006, [www.zspace.org](http://www.zspace.org). \$20. Thurs, 8pm; Fri-Sat, 8pm; Sun, 5pm. Through Sept 27. Anne Galjour performs her solo show about class and cultural divides in contemporary America.

BAY AREA

**American Idiot** Berkeley Repertory Theatre's Roda Theatre, 2025 Addison, Berk; (510) 647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org). \$16-\$95. Tues-Sun, check website for times. Through Nov 1. Michael Mayer directs this new show uniting the searing songs of Green Day with the director of *Spring Awakening*.

**Awake and Sing!** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, [www.auroratheatre.org](http://www.auroratheatre.org). \$15-\$55. Tues, 7pm; Wed-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through Sept 27. Aurora Theatre Company presents Clifford Odets' classic Depression-era drama.

**The Prince** Berkeley City Club, 2315 Durant Ave, Berk; (510) 558-1381, [centralworks.org](http://centralworks.org). Thurs/17-Sat/19, 8pm. Central Works presents Machiavelli's drama.

DANCE

**The DanceWright Project** Dance Mission, 3316 24th; 673-8270, [www.dancewright.com](http://www.dancewright.com). Fri-Sat, 8pm. \$15-\$18. The DanceWrigh Project and special guests premiere original ballet *Bella Donna* and other works.

**Dandelion Dance Theater** ODC Commons, 351 Shotwell; 863-9834, [www.odctheater.org](http://www.odctheater.org). Fri-Sun, check website for times and prices. ODC Theater presents *MUTT*, a dance-play that collides new music, physicality, and storytelling.

**Mark Morris Dance Group** Zellerbach Hall, UC Berkeley, Berk; [www.caperformances.org](http://www.caperformances.org). Thurs and Sat, 8pm. Sun, 3pm. \$38-\$68. Mark Morris and the MMDG Music Ensemble present several works.

**"The Perfect Flower"** Cowell Theater, Fort Mason; 345-7575, [www.capacitor.org](http://www.capacitor.org). Fri-Sat, 8pm. \$15-\$25. Capacitor presents a physical meditation on beauty and solitude, a work in conjunction with architects and researchers from the California Academy of Sciences.

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**Alicia Dattner** Phoenix Theatre, 414 Mason; 673-3847, [www.aliciadattner.com](http://www.aliciadattner.com). Sat, 8:30pm. \$10. SF Fringe Gestivla's "Best Female Solo Act" in 2008 showcases her irreverent insight into the human condition.

**"Altered Barbie Exhibition: Spoken Word Night"** Shotwell 50 Studios, 50 Shotwell; (510) 919-7991. Fri, 7-9pm. Free. Check out the Altered Barbie exhibit as well as readings by related spoken word artists.

**"Behind the Scenes: The Backstory Show"** Verdi Club, 2424 Mariposa; 861-9199, [www.verdiclub.net](http://www.verdiclub.net). Mon, 7pm. \$12. Join Friends of the SFPOL as they usher in Porchlight's eighth season with a night of stories about what happens behind the curtain.

**"Bohemian Night Soiree"** Mission Cultural Center for Latino Arts, 2868 Mission; 821-1155, [www.missionculturalcenter.org](http://www.missionculturalcenter.org). Sat, 6-9pm. Free.

Luis Arias Vera and friends present a night full of music, dance, poetry, performance, and live painting.

**"Smoke: A One Woman Cabaret"** Martuni's, Four Valencia; [www.brownpapertickets.com](http://www.brownpapertickets.com). Sat, 6:30pm. Through Oct 3. \$12. (Also Oct 6, 8pm, \$27.50, Rrazz Room, Hotel Nikko, 222 Mason; 394-1175, [www.therazzroom.com](http://www.therazzroom.com)). Lori Rivera (with pianist Marshall Ottwell) performs Joe Ortiz's provocative solo show.

**"Testigiggle"** Darkroom Theater, 2263 Mission; [www.pacoromane.com](http://www.pacoromane.com). Sat, 7:30pm. \$10. The Danger Puppies present a world premiere comedy.

**"Tings Dey Happen"** Marsh, 1062 Valencia; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). Thurs, 8pm; Sat, 5pm; Sun, 7pm. Through Sept 26. \$15-35. Dan Hoyle is about to take his popular solo play about Nigerian oil politics to Nigeria, so he's re-mounting it briefly to fine-tune before the journey.

**"The Victoria"** Victoria Theatre, 2961 16th St;

468-1810, [www.sfbobaroque.org](http://www.sfbobaroque.org). Sat, 8pm. \$40. Newborn oepra company San Francisco Opera Baroque makes it world premier with an all-Handel evening.

BAY AREA

**"Armstrong's Kid"** SMAAC Youth Center, 1608 Webster, Oakl; (510) 506-3419. Fri, 8pm; Sat-Sun, 2pm. Actor, novelist, and filmmkaer Stanley Bennet Clay presents his latest stage play.

COMEDY

**Cobb's Comedy Club** 915 Columbus; 928-4320, [www.cobbscopy.com](http://www.cobbscopy.com). Fri-Sat, 8 and 10:15pm. \$22.50-23.50. Heather McDonald from "Chelsea Lately" performs with Whitney Cummings.

**"Comedy Day"** Sharon Meadow, Golden Gate Park; 820-1570, [www.comedyday.com](http://www.comedyday.com). Sun, 12-5pm. Free. San Francisco's professional comedy community pulls out all the stops to bring comedy

to the masses, including Tom Ammiano, Brian Copeland, Will Durst, Nato Green, and many more.

**"Things We Made"** Dark Room Theater, 2263 Mission; [darkroomsf.com](http://darkroomsf.com). Sat, 10pm. \$10. Patrick Bulger and Jesse Fernandez host this monthly conduit of SF's original and delectable humor, this time featuring Krist Tinkle, Tim Lee, and Dave Thomason.

SPOKEN WORD

**"Exile"** Café Royale, 800 Post; 505-0869, [www.insidestorytime.com](http://www.insidestorytime.com). Thurs, 6:30pm. \$3-\$5. Inside Story Time presents "Exile," readings from Kathryn Ma, Irete Lazo, L.E. Leon, Roger Pinnell, and Olga Zilberbourg.

**"Smack Dab"** Magnet, 4122 18th St; [www.magnetsf.org](http://www.magnetsf.org). Wed, 8pm. Free. Kirk Read and Larry-bob Roberts host this open mic for all ages and genders. **SFBG**

CONCERT UPDATE

FEATURED SHOW



RODRIGO  
Y GABRIELA

9/23 FOX THEATER

THIS WEEK

**THE LOVE LANGUAGE**  
9/16 Cafe du Nord

**BAD BRAINS  
TROUBLE ANDREW**  
9/16 Slim's



**ARCTIC MONKEYS**  
9/16 Fox Theater

**OKMONKIS**  
9/16 Knockout

**MONOTONIX  
TRICLOPS**  
9/17 Independent

**BEN HARPER  
& RELENTLESS**  
9/17 Fox Theater

**THE PAINS OF BEING  
PURE AT HEART**  
9/18 Great American  
Music Hall

**CITIZEN COPE**  
9/18-19 Fillmore

**SEX VID**  
9/19 Hemlock

**PINK MOUNTAINTOPS**  
9/20 Independent

**REVOLTING COCKS**  
9/23 Fillmore

**PITBULL**  
9/23 Regency Ballroom

**OM  
LICHENS**  
9/24 Independent



**BON IVER**  
9/24 Fox Theater

**THE B-52S**  
9/24 Regency Ballroom

**GALACTIC**  
9/25 Fillmore

**CARLETTA SUE KAY**  
9/25 Hemlock

**PAULINA RUBIO**  
9/26 Fox Theater

**BLITZEN TRAPPER**  
9/27 Independent



**KYLIE MINOGUE**  
9/30 Fox Theater

**BILLY BRAGG**  
10/5-6 Great American  
Music Hall

**ANDREW W.K.**  
10/7 Swedish American  
Hall

**MUMLERS**  
10/7 Hemlock

**TEENAGE JESUS AND  
THE JERKS**  
10/8 Slim's

**FLO RIDA**  
10/12 Warfield Theatre

**SUNNY DAY REAL  
ESTATE**  
10/13 Fillmore

**KID CONGO & THE PINK  
MONKEYBIRDS**  
10/13 Hemlock

**BRASS MENAZERI  
FISHTANK ENSEMBLE**  
10/16 Cafe du Nord

**THE JESUS LIZARD**  
10/17 Fillmore

**JAY REATARD**  
10/19 Great American  
Music Hall

**NODZZZ**  
10/20 Hemlock



**ECHO & THE  
BUNNYMEN**  
10/22 Fox Theater

**PET SHOP BOYS**  
10/22-23 Warfield  
Theatre

**GIRL IN A COMA**  
10/23 Cafe du Nord

**SHONEN KNIFER**  
10/29 Rickshaw Stop

**MIKA**  
10/24 Fox Theater

**REGINA SPEKTOR**  
10/30 Fox Theater

**MELT BANANA**  
10/30 Slim's

Go to [sfbg.com](http://sfbg.com) for more concert listings!

Please check with music venues for prices and availability

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— from "Sexcipe: Pork ribs with a side of rubber gimp" by Mistress Eve Minax, a professional dominatrix, posted on the Sex SF blog

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EVENTS



## PARK(ing) Day

**» PREVIEW** Screw the consumerism of Christmas, the war imagery of Independence Day, and the inevitable disappointment of New Year's Eve. Our favorite holiday of the year is PARK(ing) Day, when individuals and groups around the world turn metered parking spots into the playgrounds of their dreams. Started in 2005 by the SF art and design collective Rebar, the event takes advantage of a legal loophole that allows any (legal) use of parking spots as long as the meter gets paid. (Think of it as miniature, short-term space rental.) Want kiddie pools and pink flamingos on Valencia Street? Sod and benches outside a Haight Street shop? A mobile grassy knoll taking up residence in the mayor's parking spot? It's all fair game. Nearly five years in, the idea has become so popular that, on certain city boulevards, a stroll on PARK(ing) Day can feel like a street festival — minus the annoying commerce (if people are playing by Rebar's rules). One part fun, one part frivolity, and two parts commentary on the way we use urban space, this open source project makes an ordinary work-day ... ahem ... a walk in the park. **(Molly Freedenberg)**

**PARK(ING) DAY** Fri/18. Find information, maps, and instructions on how to construct your own park at [www.parkingday.org](http://www.parkingday.org).

Events listings are compiled by Paula Connelly. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## THURSDAY 17

**Crafty Hour** Element Lounge, 1028 Geary, SF; (415) 440-0111. 5pm, free. Check out new work from 16 emerging local artists, working in varying mediums at this Lightbox happy hour Lightbox is a support system for emerging artists and proceeds from the event will go toward creating a permanent workspace and gallery.

**Curry Contest** a.Muse Art Gallery, 614 Alabama, SF; [www.yourmusegallery.com](http://www.yourmusegallery.com). 6pm, \$10 suggested donation. Sample vegetarian curry made by both professional and non-professional chefs and vote for your favorite by putting a tip in their jar. The chef with the most tips wins! All tips go to the International Campaign for Justice in Bhopal (ICJB).

**Fetish Photography** Blue Sky Studios, 2325 3rd St., SF; [www.blueskysf.com](http://www.blueskysf.com). 6pm, \$10. Join renowned fetish photographer Eric Kroll for a presentation and discussion of his Fetish Photography Art from his early days to the present.

**Internet Bookburning** Books Inc., 601 Van Ness, SF; (415) 776-1111. 7pm, free. Learn more about the problems that the internet poses for the book business with a panel of outlaw thinkers including, Peter Maraveilis, Peter Plate, Herbert Gold, Ethan Watters, and Brenda Knight.

## SATURDAY 19

**West Coast Live** Ferry Building, Port Commission Room, 2nd floor, 1 Ferry Plaza, SF; (415) 433-9500. 10am, \$18. Attend a live broadcast of the West Coast Live radio show moderated by Sedge Thomson featuring music by Sarah Lee Guthrie and Johnnie Irion, and authors Jennifer Choldenko, Sue Monk Kidd, and Ann Kidd Taylor.

**Roadworks Steamroller Prints** SF Center for the Book, Rhode Island between 16th and 17th St., SF; (415) 565-0545. Noon - 5pm, free. Check out this street fair where featured artists and community members can have their work printed by a steamroller. Also featuring vendors, music, food, and activities.

## SUNDAY 20

**Rock For MS** Boom Boom Room, 1601 Fillmore, SF; (415) 673-8000. 7:30pm, \$25. Enjoy a smokin' hot show with Roy Rogers at this benefit for the MS Friends foundation, featuring author Deborah Grabien signing copies of her new JP Kinkaid mystery series books.

## TUESDAY 22

**Digital Publishing Revolution** Mechanics Institute Library, 57 Post, SF; (415) 393-0101. 7pm, \$10. Hear more about how digital publishing is changing the lives of writers at this American Society of Journalists and Authors (ASJA) meeting, featuring a panel of local experts with Bob Cauthorn, Mark Coker, and Ivory Madison. **SFBG**



# food + drink

Metro Café returns after a detour through Nepal as Metro Kathmandu, now with a menu nicely balanced between France and California.

GUARDIAN PHOTOS BY RORY MCNAMARA



## Back to the future

By Paul Reidinger  
paulr@sfbg.com

A half-score (or so) years ago, there came to the border country between the upper and lower Haight a restaurant called Metro Café. The place was an offshoot of Baker Street Bistro, and, like its progenitor, it was rather wonderful and quite affordable. In the mid-aughts the restaurant morphed into Metro Kathmandu, which served a Nepalese-Indian menu. The change was improbable, but the food was just as good in its way. Now, after a too-short run, Metro Kathmandu has disappeared, only to become ... Metro Café again.

Actually, it hasn't altogether disappeared: the look of the dining room remains the same, with a tendency toward red and umber tones and fanciful light fixtures that look like bubbles of colored Plexiglass that someone sawed off the bottoms of. Nor is it quite accurate, perhaps, to speak of the new Metro Café as a return of the original. There are points of similarity, yes, mainly in the emphasis on a three-course prix-fixe menu. At \$25, it's quite a bit more than in the good old days (on the order of \$10 more), but what isn't? It's still a good deal, especially when you consider that you can have any starter, main dish, and dessert. And no surcharges for the

fancier stuff like New York steak or duck confit. I call that sporting.

But the food doesn't seem to be quite as pointedly French as the last time. The pediment of Chef Jacques Rousseau's style is unmistakably Gallic — he offers snails, and need we say more? — but the menu is Californian, not French. There are dishes here you'd have a tough time finding in Paris — and not just macaroni and cheese (\$8), although Metro's version is quite tony, with cheddar, Swiss, and Parmesan mingling under a thick crust of garlic-bread crumbs. The only thing missing was a bit of salt, but this was easily added from a shaker already on the table. We liked the serving dish, an earthenware crock in the shape of a paddle.

Equally in a Ameri-Cali, if more elevated, vein was a plate of grilled squid (\$6.50), accompanied by white beans, bits of frisée and chopped black olives, and a beguilingly fragrant olive oil infused with preserved lemon. The pieces of squid were beautifully tender — no small trick; squid overcooks and toughens easily — while the lemon oil cast a spell like sunshine over everything.

And I do not think you'd easily find in Paris any preparation to match the baby back ribs (\$15), with their glaze of honey, cardamom, and coffee — darkly sweet

but also a little smoky, like a demitasse of espresso with a half-cube of sugar. Since pork is naturally sweet, a sly mix of sweetness and smoke produced a complex harmony with the meat. The ribs arrived atop a generous slathering of green lentils, properly cooked *al dente*.

As for the ultimate French treat, *les escargots* (\$7): they came discreetly swaddled in pastry pockets that looked like empanadas. There was plenty of garlic on hand and, on the floor of the plate, a garish pool of red-pepper purée; these were quite useful flourishes if you needed some distraction from the advertised main ingredient. But the *real* main ingredient turned out not to be snails but pastry.

Duck confit (\$16) is another quintessentially French dish, and Rousseau's kitchen handles it with aplomb. The result: tender, juicy meat inside appealingly crisp, golden skin. The potatoes *landaise* did not particularly impress, however; instead of the traditional Pyrenees-style version, of potato cubes fried with onion, garlic, and ham, Metro offered what appeared to be handful of roasted, and underseasoned, potato quarters. An underseasoned potato is a piteous thing, naked and flabby, even if there's some red-pepper purée on the plate for consolation.

The dessert list is the most purely French sector of the menu. Tarte tatin? Check. It costs \$6 and is distinguished by large chunks of

apple that are the shape of Gary Oldman's strange, puffy hair in *Dracula*. The apple also retained some of its texture — a plus — but I did suspect the kitchen had used big, sweetish apples (maybe some sort of Delicious) rather than one of the smaller, sourer, denser varieties that, in my experience, work better in this tart.

The one non-French note struck among the desserts involved the chocolate cake (\$6), which turned out to be a layered mousse cake that included a stratum of raspberry preserves. Sort of a variation on the Viennese specialty *Sachertorte*, with the raspberry preserves substituted for apricot. I like these kinds of small flourishes, which go a long way toward lifting the pall of enslavement that can sometimes hang over French-influenced restaurants in our corner of the New World. If, at some point, Metro Café becomes Cosmo Café, I would gladly clink my champagne flute. **SFBG**

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## Pho la love

By L.E. Leone  
le.chicken.farmer@gmail.com

**CHEAP EATS** Don't worry, I sat down at the conference table in my office in Oakland with Earl Butter, a big bottle of gin, a small bottle of grapefruit soda, a bowl of ice, and two small glasses, and we talked until almost midnight. It's taken care of. We're all going to be okay. Even you.

He'd brought a couple bones over from Looney's Barbecue, around the corner, but I'd already bloated myself on takeout pho from Kang Nam, around the other corner. While we were talking, a mosquito came in through one of the many open windows in my hot hot upstairs apartment, and established itself in the bedroom. Weirdo the Cat blinked.

Earl Butter is a peach. Technically, this isn't true, but in some respects it's the perfect way to describe him. He's soft and furry and sweet, and there's a little stem sticking out of the top of his head.

He grows on trees, for another example.

One of my favorite things about pho (pronounced *pha*) is that it's pronounced *pha* (but spelled pho). Those crazy Vietnamese! The good thing about getting pho to go (pronounced pha to ga) is that — if all goes well — you will find they have packaged the “rare beef” separately. So it's *raw* beef, sliced really very thin, and it cooks in the broth when you put the two together. That's the idea. But you can always let the broth sit in your bowl, and go to the bathroom, and make a couple phone calls, and check your e-mail, and lecture your cat, and clear off your desk, maybe put a load of laundry in, and *then* add the beef to the broth. That way it won't cook so much as warm up a little, and that's how I like it. Jalapeños, bean sprouts, fresh basil *and* cilantro ...

We go back a long way, me and all those things, but especially Earl Butter. It's one of those friendships that, in spite of everything — remote control ownership disputes, abandonment issues, actual abandonment, bad advice given (and taken), pork-related deception, petty jealousy, petty thievery of hats, grand theft of an automobile, grand jealousy, strange smells in

the bathroom, botched interventions, band blowups, automotive breakdowns, nervous ones, and, you know, *everything*, tube socks ... you get the sense that nothing can stop you, no one can beat you. You go back a long way and you're going to go forward an even longer way.

Being which as it may, the fucker brings me two cold bones, one spoon's worth of black-eyed peas, onion rings (and I don't like onion rings), and a half of a crab-cake with mayonnaise in it. True, I had already eaten, but did he know this?

No. He did not. Wait, maybe he did. I'm trying to remember our phone conversation while I was waiting for my broth to cool off.

Anyway, this isn't about Earl Butter, or me, or barbecue, or pho, or even my love, Romeo (pronounced Romea), who will be here in five, four, three days. Watch out, everybody. You are about to be absolutely grossed out. If scenes of romantic bliss make you barf, close your eyes, OK? I'll tell you when to open them.

Really the person I really meant for this one to be about was the mosquito. But you know what? I'm in love, and feeling intoxicated and insane. I'll let you imagine the cartoonish battle of wits that went down in the bedroom. All. Night. That. Night. And the bloody mess I left on the bathroom door the next morning, when, Popeye-armed and pissed off, I finally found him, or her.

Call me crazy, but I'm going to leave you with a few words about Kang Nam: it's a both *is* and *isn't* kind of place. Nice track lighting *and* big, ugly overhead fluorescents. Nice art on the wall *and* taped-on paper flyers for specials. Of the two waitresspersonpeople I encountered, one was calm, the other running around like a waitressperson with her head still on.

I didn't see what the hurry was.

I did like my soup. A lot. **SFBG**

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L.E. Leone's new book is *Big Bend* (Sparkle Street Books), a collection of short fiction.

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## film

In *The Age of Stupid*'s fictional (let's hope) frame story, a man (Pete Postlethwaite) surveys an Earth that's been irrevocably ravaged by the human race. | PHOTO COURTESY OF SPANNER FILMS



## Take warning

Inconvenient truths abound in eco-docs  
*The Age of Stupid* and *No Impact Man*

By Lynn Rapoport  
a&eletters@sfbg.com

The forests are in flames, the desert is advancing, the glaciers have vanished, and in a solar-powered facility towering above the ice-free waters of the Arctic, some 800 miles north of Norway, a solitary older man (Pete Postlethwaite) roams the hallways of the Global Archive, a warehouse sheltering banks of data-storage servers, a civilization's worth of art and invention, and a Noah's ark of extinguished species. From this lonely outpost, he gravely explores a stomach-churning inquiry: "We could have saved ourselves. But we didn't. It's amazing. What state of mind were we in to face extinction and simply shrug it off?"

Good question, and one that Franny Armstrong's *The Age of Stupid*, a hybrid merging documentary material and a fictional frame tale, forcefully suggests we start addressing like we mean it — immediately. That is to say, before runaway climate change makes its debut and some or all of its widely forecasted ecological consequences begin to manifest, along with resource shortages, food and water riots, and massive societal collapse.

Delineating the complex global

network of climate-change causes and effects, *The Age of Stupid* interweaves real-life documentary footage from the lives of six present-day subjects in New Orleans, the French Alps, Jordan, southwest England, a small Nigerian fishing village, and Mumbai, India. Interspersed is real and faux (future) archival footage depicting and predicting the environmental consequences of humanity's bad habits. And all of it is presented as the digital artifacts of a dying-off civilization, preserved for uncertain posterity in the Global Archive. While covering similar terrain to that of *An Inconvenient Truth* (2006), the film serves as a kind of "No, but really, folks ..." in the face of frighteningly incremental gestures toward sustainability — and continued shortsighted resistance — at the levels of national, state, and local government as well as citizenry.

The film's opening sequence begins with the big bang and hurtles via countdown clock through billions of years, flying past the earliest stages of evolution, past dinosaurs, past the industrial revolution, and past the present day, the titular Age of Stupid, so fast that we barely have time to notice ourselves on the screen

before it's 2055, the Age of Too Late. The message: in the grand scheme of things, we have about a nanosecond left to kid ourselves as we refill our metal water bottle and press the start button on our Energy Star-qualified washer-dryer or Prius — or to find a way, at the level of populace, not green-minded individual, to radically swerve from our current path. According to Armstrong and her cohorts in the Not Stupid Campaign, the film's companion activist effort, our fate will pretty much be decided by December's climate talks in Copenhagen. (The film, which premiered in the U.K. in March, has its 50-country "global premiere" Sept. 21-22.)

So then, do the canvas bags, travel mugs, energy-saving appliances, clotheslines, CSA memberships, cycling, recycling, composting, and other ecologically minded efforts of a smattering of well-intentioned individuals matter at all? Or matter enough — in the face of factories, factory farming, methane-emitting landfills, canyons of office towers lit up 24/7, a continent-sized constellation of plastic detritus in the Pacific, and millions of trips cross-country at an average elevation of 30,000 feet?

Colin Beavan, the subject of Laura Gabbert and Justin Schein's *No Impact Man*, is banking on yes, being of the "be the change you wish to see in the world" school of thought (admittedly in good company, with Mahatma Gandhi). Taking its name from Beavan's book project and blog,

*No Impact Man* shadows the NYC-based writer; his wife, Michelle Conlin, a senior writer at *BusinessWeek* admitting to "an intense relationship with retail" and a high-fructose corn syrup addiction; and their toddler daughter, Isabella, during a year in which they try to achieve a net-neutral environmental impact.

This entails giving up, in successive stages, with varying degrees of exactitude, packaged food (hard on a family whose caloric mainstay is take-out), nonlocal food (hard on a woman who drinks multiple quadruple-shot espressos a day; impossible, as it turns out), paper products (magazine subscriptions, TP), fossil-fuel-dependent transit (airplanes, elevators, and even the subway), electricity (i.e., the refrigerator), and, to a large extent, trash. The idea is to learn empirically — and demonstrate — which behaviors might be permanently ditched and which are virtually hardwired.

There are, predictably, certain criticisms — from irritated environmentalists, from semianonymous blog commenters, from the *New York Times* Home and Garden section. There is the matter of giving up public transportation rather than championing it, and the issue (raised by a community gardener who takes Beavan under his wing) of Conlin's laboring for a high-circulation publication that trumpets capitalist virtues antithetical to the project of tapering off consumption and waste. And Beavan sometimes comes across, particularly in the book, as well-meaning but stubbornly myopic in his focus on self-improvement.

Then again, the guy and his family gave up toilet paper, electric light, motor vehicles, spontaneous slices of pizza, and many deeply ingrained habits of wastefulness for a year while most of the rest of the country got up each morning and brushed their teeth with the water running. What impact the *No Impact* project might have on, for instance, the mounds of trash-filled Heftys that line Manhattan's sidewalks each week remains to be seen. But as the Age of Stupid winds down, it's probably a waste of time to fault anyone's attempts to forestall the Age of Too Late. **SFBG**

**NO IMPACT MAN** opens Fri/18 in Bay Area theaters.

**THE AGE OF STUPID** plays Mon/21, 8 p.m., SF Center. Visit [www.ageofstupid.net](http://www.ageofstupid.net) for additional Bay Area screenings.

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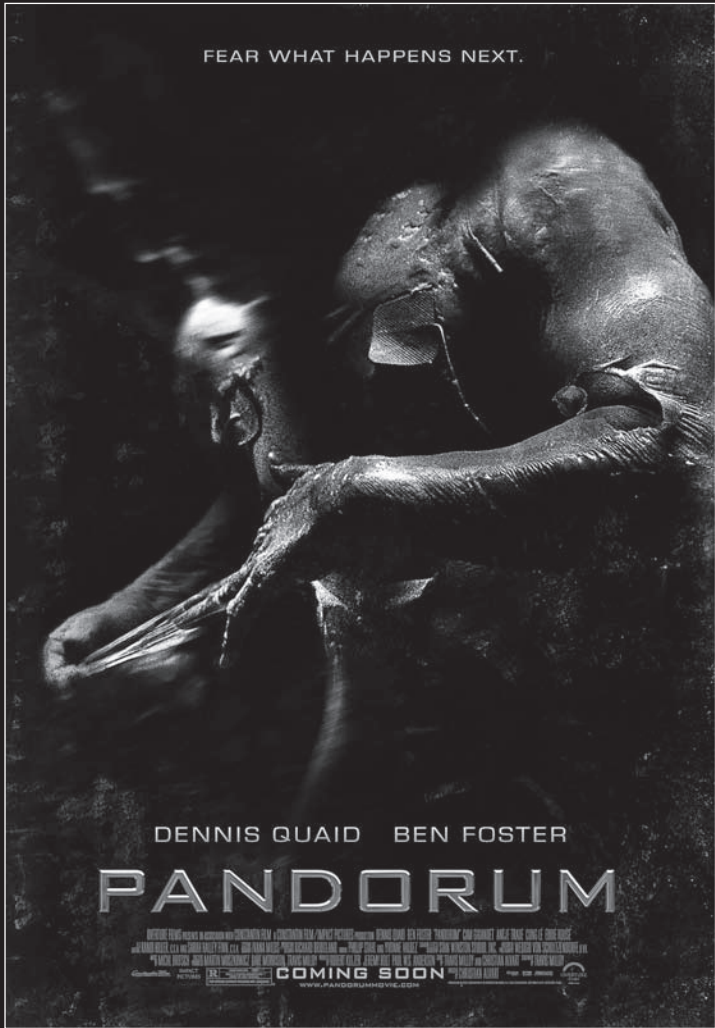
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## Liverpool

» **REVIEW** *Liverpool* may belong to the slow club of cinema — long takes, downcast eyes, and monumental landscapes — but the friction between its patient formalism and wild terrain is anything but staid. As with Werner Herzog, Lisandro Alonso sites the existential condition in plainly inhospitable ecologies. But whereas Herzog paradoxically employs grandiloquence to remonstrate the folly of human pomposity, *Liverpool*’s withdrawn narration moves with the stealth purpose of a folk tale. The story is unavoidably mythic — a sailor’s return home — but we’re liable to forget this as Alonso’s camera travels to the vanishing point of landscape and labor.

We begin inside a hulking container ship with features indistinguishable from its cargo. Perhaps it’s just the frequent nips of vodka Farrel (Juan Fernandez) takes once he’s left the ship to visit his ailing mother, but non-actor Fernandez imparts a human rawness the hollowed role might not otherwise suggest. After announcing his plans to the captain in a brief strip of exposition, he docks in dirty snow and sets off across mountainous Tierra del Fuego for a home which appears anything but.

Alonso establishes the everyday reality of the sawmill outpost with a few spare strokes, crystallizing a portrait of hardship and taciturnity that outmatches Carlos Reygadas’ similarly remote *Silent Light* (2007). If that film’s magical realism was self-consciously steeped in Carl Theodor Dreyer’s *Ordet* (1955), then perhaps *Liverpool* is under the sign of John Ford. Farrel echoes John Wayne’s famous *Searchers* (1956) slouch in the doorway at a crucial moment: a classic outsider pose turns in on itself as the film shifts from portraying the individual solitude to communal isolation. When Farrel disappears into the yonder, *Liverpool* stays behind. The remainder is both epilogue and revision, with 80 minutes of vast extrication finally condensed into a surprisingly intimate token of distance. **(Max Goldberg)**

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Matt Sussman, and Laura Swanbeck. The film intern is Fernando F. Croce. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

### OPENING

**The Age of Stupid** See “Take Warning.” (1:29) *SF Center*.

**Amreeka** Dreaming of freedom and white picket fences in the US, West Bank transplants Muna (Nisreen Faour) and son Fadi (Melkar Muallem) instead get racist slurs and White Castle. Despite being overqualified with previous experience as a banker, Muna must work at the restaurant chain to make ends meet while Fadi struggles with bigotry and culture shock in school. Set in the days following September 11, *Amreeka* (the Arabic word for “America”) details the backlash against innocent, unsuspecting minorities who many labeled as terrorists. Cherien Dabis’ feature film debut is smart and enticing (a sign outside White Castle meant to spell “Support Our Troops” drops the “tr” to display a clever preternatural clairvoyance) and creates a lively debate on immigration and discrimination. Ending with a symbolic dance between two nationalities, Dabis recognizes that while people may be bombarded with empty promises of freedom and hope on the Internet, the real American Dream doesn’t exist online but, instead, in small pockets of the community where a Palestinian and a Polish Jew can dance side by side. (1:37) *Embarcadero, Shattuck*. (Swanbeck)

**Bright Star** Jane Campion’s latest explores the 1818 love affair between poet John Keats and stylemaker Fanny Brawne. (1:59) *Sundance Kabuki*.

**Cloudy With a Chance of Meatballs** The weather becomes edible in this 3D animated adaptation of the popular children’s tale. (1:21) *Grand Lake*.

**Fuel** Josh Tickell’s addendum on his well-received *Field of Fuel* (2008) rides high on the courage of its’ convictions in spreading news of alternative, clean energy resources. Back from storming the country in his veggie van, Tickell’s latest documentary includes a wealth of new information on wind, solar and biomass and tackles issues ranging from his upbringing in New Orleans amidst oil refineries to national dependency on foreign oil. Well-intentioned though tonally uneven, *Fuel* flits rather abruptly from ironic, fast-paced montages to grave footage of national disasters, including September 11 and Hurricane Katrina. Never managing to strike a true balance between informing and entertaining, Tickell unfortunately mixes genuine interviews with force-fed, gung-ho Americana music of the John Mellencamp variety. Clichéd footage of him walking on the beach in slow motion as he struggles with a crisis of conscience doesn’t help matters either. Nonetheless, *Fuel* still emerges as an interesting array of interviews with academics, green collar laborers, and celebrities, like Sheryl Crowe and Richard Branson, who all unite under a common banner to reduce our carbon footprint. (1:40) *Clay, Shattuck*. (Swanbeck)

» **The Headless Woman** Argentine director Lucrecia Martel’s first two remarkably assured films, *La Ciénaga* (2001) and *The Holy Girl* (2004), plumbed the strangeness of the adult world with an adolescent’s sensitivity. The apprehensive quality of her ample sounds and images made these unnerving stories of ennui verge on horror. *The Headless Woman* is Martel’s most expressly psychological work, and thus entails a newly concentrated application of her unusual narration style — a kind of intimate, hooded third person in which neurosis and desire register as phenomenology. The woman of the title (which doesn’t translate literally) is another of Martel’s dislodged bourgeoisie. Driving home, she runs over something while absentmindedly reaching for her cell phone; after this, her mind absents her. Perhaps amnesiac, at the very least traumatized, Veronica (Maria Onetto) reenters her everyday life in a thick fog. Her diffidence will irritate some viewers, especially those who reflexively despise the withholding ambiguity of Antonioni films like 1964’s *Red Desert* (Martel’s characters, like Antonioni’s, often put sunglasses on at odd moments, as if to shield their wanting souls). As much as Veronica seems to drift, however, the film’s carefully calibrated ruptures make it so she cannot keep the world at bay. (1:32) *Sundance Kabuki*. (Goldberg)

» **The Informant!** The best satire makes you uncomfortable, but nothing will make you squirm in your seat like a true story that *feels* like satire. Director Steven Soderbergh introduces the

CONTINUES ON PAGE 48 »



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exploits of real-life agribusiness whistleblower Mark Whitacre with whimsical fonts and campy music — just enough to get the audience's guard down. As the pitch-perfect Matt Damon — laden with 30 extra pounds and a fright-wig toupee — gee-whizzes his way through an increasingly complicated role, Soderbergh doles out subtle doses of torturous reality, peeling back the curtain to reveal a different, unexpected curtain behind it. *Informant!*'s tale of board-room malfeasance is filled with mis-directing cameos, jokes, and devices, and its ingenious, layered narrative will provoke both anti-capitalist outrage and a more chimerical feeling of satisfied frustration. Above all, it's disarmingly great. (1:48) *Bridge, Grand Lake, Marina.* (Richardson)

**Jennifer's Body** Few have gotten farther, faster, with less justification recently than Diablo Cody, Oscar-winning screenwriter of 2007's wildly overrated *Juno* and self-promoted Gen Whatever celebrity. *Juno* was clever, but incredibly self-conscious and congratulatory about it, and those who mistook its hyperconfident, ever-quip ready, "I'm pregnant? No problem!" heroine for a refreshingly "real" portrait of female teenage headspace must've been huffing something I'd like to get my hands on, too. Ergo it seemed promising that Cody'd next apply her facile talent to the horror genre, a place where depth is unnecessary and a little wit goes a long way. Alas, *Jennifer's Body* is a lazy-ass piece of work that doesn't even compare well to the *Species* movies in terms of she-mates-she-kills exploitation and mayhem. Megan Fox, acting the only way she knows how — "hot" — is the, y'know, hot small-town high school girl who picks the wrong visiting indie emo band to crush on and survives their Satanic human sacrifice, becoming a boy-chomping she beast as a result. Her BFF (Amanda Seyfried) is concerned. There are no real scares, no imaginative kills, and for every good line there are three or four where Cody is the only one laughing at her soon-to-be-so-five-minutes-ago arch slang slinging. The very few novel ideas (forest critters gather 'round Jennifer's seductions, anticipating carrion) aren't developed, and director Karyn Kusama (who's come a long wrong way from her 2000 debut, *Girlfight*) adds nothing in the way of atmosphere or style beyond standard studio gloss. *Body* thinks it's more than a routine slasher flick (one surprisingly low on gore and nudity given its R rating), but the real difference is that it's dumb yet smug, and as a result not even fun-dumb. (1:40) (Harvey)

**Liverpool** See pick box. (1:24) *Yerba Buena Center for the Arts.*

**Love Happens** Jennifer Aniston and Aaron Eckhart meet; see title for rest. (1:49) *Presidio.*

**No Impact Man** See "Take Warning." (1:30) *Lumiere, Shattuck.*

**Under Our Skin** This doc explores the ever-mysterious world of Lyme disease. (1:44) *Sundance Kabuki.*

**White on Rice** Central to the appeal of the Japanese-American dramedy, *White on Rice*, is the quirkiness of Jimmy, the affable yet ruthlessly blunt and unabashedly immature forty-year-old who crashes with his sister's family. Jimmy shares a bunk bed with and makes demands of his ten-year-old nephew, but it is Tak, his sister's conservative older husband, who is begrudging in his tolerance of Jimmy's imposition. His goofball audacity reaches new heights as his quest for a new wife morphs into an unhealthy fixation on Tak's niece, Ramona, whose good looks and eloquence seemingly place her well out of Jimmy's league. Hiroshi Watanabe does a perfect job of animating an eccentricity that is sometimes sympathetic, sometimes rude, but always entertaining to behold. (1:25) *Metreon.* (Kevin Langson)

ONGOING

**All About Steve** (1:38) 1000 Van Ness, SF Center.

**The Baader Meinhof Complex** (2:24) *Embarcadero, Shattuck, Smith Rafael.*

**Bliss** (1:45) *Roxie.*

**Cloud Nine** (1:38) *Opera Plaza, Shattuck.*

**District 9** (1:52) *Empire, 1000 Van Ness, Sundance Kabuki.*

**Earth Days** (1:40) *Smith Rafael.*

**Evangeline 1.0: You Are (Not) Alone** (1:38) *Sundance Kabuki.*

**Extract** (1:31) *Four Star, 1000 Van Ness, Presidio. The Final Destination* (1:22) 1000 Van Ness, SF Center.

**(500) Days of Summer** (1:36) *California, Four Star, Opera Plaza, Piedmont, Presidio.*

CONTINUES ON PAGE 50 >>



## rep clock

Schedules are for Wed/16–Tues/22 except where noted. Director and year are given when available. Double features are marked with a \*. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$5-6. "OpenScreening," Thurs, 8. For participation info, contact atao-penscreening@atasite.org. "ExCorpse Volume One," video art collaboration, Fri, 8. "Other Cinema:" *Who's Afraid of Kathy Acker?* (Caspar) plus William S. Burroughs films, Sat, 8.

**CafÉ OF THE DEAD** 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

**CafÉ ROYALE** 800 Post, SF; www.ham-o-rama.com. **The Rutles: All You Need is Cash** (Weis and Idle, 1978), Wed, 8.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-10. "Rialto's Best of British Noir:" **The Fallen Idol** (Reed, 1948), Wed, 1, 5, 9:05, and **The Third Man** (Reed, 1949), Wed, 2:55, 7. "Good Vibrations Independent Erotic Film Festival," short film fest hosted by Peaches Christ and Dr. Carol Queen, Thurs, 8. **The Hangover** (Phillips, 2009), Fri, 7, 9:05. **Public Enemies** (Mann, 2009), Sat, 2, 5, 8. **The Hurt Locker** (Bigelow, 2008), Sun, 2:30, 5:15, 8.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. **The Baader Meinhof Complex** (Edel, 2008), call for dates and times. **Still Walking** (Kore-eda, 2008), call for dates and times. **Earth Days** (Stone, 2009), call for dates and times. **Motherland** (Steinman, 2009), Wed, 7. With filmmaker Jennifer Steinman in person.

**"FILM NIGHT IN THE PARK"** This week: Dolores Park, 19th St at Dolores, SF; (415) 453-4333, www.filmnight.org. \$3-6. **The Dark Knight** (Nolan, 2008), Sat, 8.

**GOOD HOTEL** 112 Seventh St, SF; www.sfbike.org/chain. Free. "Bike-In Movies with the San

Francisco Bicycle Coalition:" **The Triplets of Belleville** (Chomet, 2003), Wed, 8.

**HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. \$5. **Crux** (Alli, 1999), Wed, 7:30.

**LUMIERE** 1572 California, SF; www.gv-ixff.org. \$10.50. "Good Vibrations Independent Erotic Film Festival:" **The Devil in Miss Jones** (Damiano, 1973), Wed, 7. With star Georgina Spelvin in person.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100. \$10. "CinemaLit Film Series: The Luck of the Irish:" **The Informer** (Ford, 1935), Fri, 6:30.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Metaphysical Medium: The Films of Bill Viola:" **Chott el Djerid** and **Other Works**, Wed, 7. "What's a Matta U?:" **The Wild Child** (Truffaut, 1969), Thurs, 7. "Tea and Larceny: Classic British Crime Films:" **She Played With Fire** (Gilliat, 1957), Fri, 6:30; **Brighton Rock** (Broulting, 1947), Sat, 8:30; **The Long Haul** (Hughes, 1957), Sun, 5. "Top Bill: The Films of William Klein:" **Eldridge Cleaver, Black Panther** (1970), Fri, 8:30; **Mr. Freedom** (1969), Sat, 6:30. "Another Border: Films and Videos from the Cinematheque de Tanger Archives:" "Feminine vs. Masculine," Sun, 3. "Alternative Visions:" "Look Through the Window: The Films of Chris Kennedy (2003-2009)," Tues, 7:30.

**PIEDMONT** 4186 Piedmont, Oakl; (510) 464-5980, www.landmarktheatres.com. \$5-8. "Cult Classics Attack 4:" **The Goonies** (Donner, 1985), Fri-Sat, midnight; Sun, 10am.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$6-10. **\$9.99** (Rosenthal, 2008), Wed, 2, 7:15, 9:15. **Stingray Sam** (McAbee, 2009), Thurs, 7:15, 9:15. **Away We Go** (Mendes, 2009), Fri-Sat, 7:15, 9:25 (also Sat, 2, 4:20). **Z** (Costa-Gavras, 1969), Sun-Mon, 8 (also Sun, 2, 5).

**Food, Inc.** (Kenner, 2008), Sept 22-24, 7:15, 9:20 (also Sept 23, 2).

**EL RIO** 3158 Mission, SF; www.madcat-filmfestival.org. \$8-20. "MadCat Women's International Film Festival," short experimental

films, Wed, 8:30.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-11. **Bliss** (Oguz, 2007), Wed-Thurs, 7. **Silhouette City** (Wilson, 2008), Wed-Thurs, 9. "The Best of Columbia Noir:" **Blind Spot** (Gordon, 1947), Thurs, 6:30, 9:30, and **Johnny O' Clock** (Rossen, 1957), Thurs, 8; **The Soul of a Monster** (Jason, 1944), Fri, 6:40, 9:20, and **The Whistler** (Castle, 1944), Fri, 8; **Convicted** (Levin, 1950), Sat, 2:20, 6:15, 9:55, and **Knock on Any Door** (Ray, 1949), Sat, 4:10, 8; **Pushover** (Quine, 1954), Sun, 1:10, 4:30, 8, and **Drive a Crooked Road** (Quine, 1954), Sun, 2:55, 6:20, 9:45; **My Name is Julia Ross** (Lewis, 1945), Mon, 6:40, 9:30, and **So Dark the Night** (Lewis, 1946), Mon, 8; **Framed** (Wallace, 1947), Tues, 6:20, 9:45, and **Human Desire** (Lang, 1954), Tues, 8.

**SAN FRANCISCO ART INSTITUTE** 800 Chestnut, SF; www.inranianfilmfestival.org. \$10 (festival pass, \$100). "Iranian Film Festival," Sat-Sun, 11am. This year's focus is Iranian women and Iranian women filmmakers.

**SAN FRANCISCO CINEMATHEQUE** This week: Victoria Theatre, 2961 16th St, SF; www.sfcinema.org. \$10-25. **Ere erera beleibu icik subua aruaren** (Sistiaga, 1970), Sun, 8. With a new score composed and performed by Savage Republic.

**SAN FRANCISCO PUBLIC LIBRARY** Koret Auditorium, 100 Larkin, SF; www.sfppl.org. Free. "Samurai Without Swords: Western Variations on a Japanese Theme:" **Ronin** (Frankenheimer, 1998), Thurs, noon. Large-screen video presentation.

**SUPPERCLUB** 657 Harrison, SF; (415) 348-0900, sanfrancisco@supperclub.com. \$45. "Shorts in Bed," Frameline-curated short LGBT films from around the world screened between and during a multi-course meal, Sun, 7.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. \$8-10. **Liverpool** (Alonso, 2008), Thurs and Sat, 7:30; Sun, 2. **SFBG**

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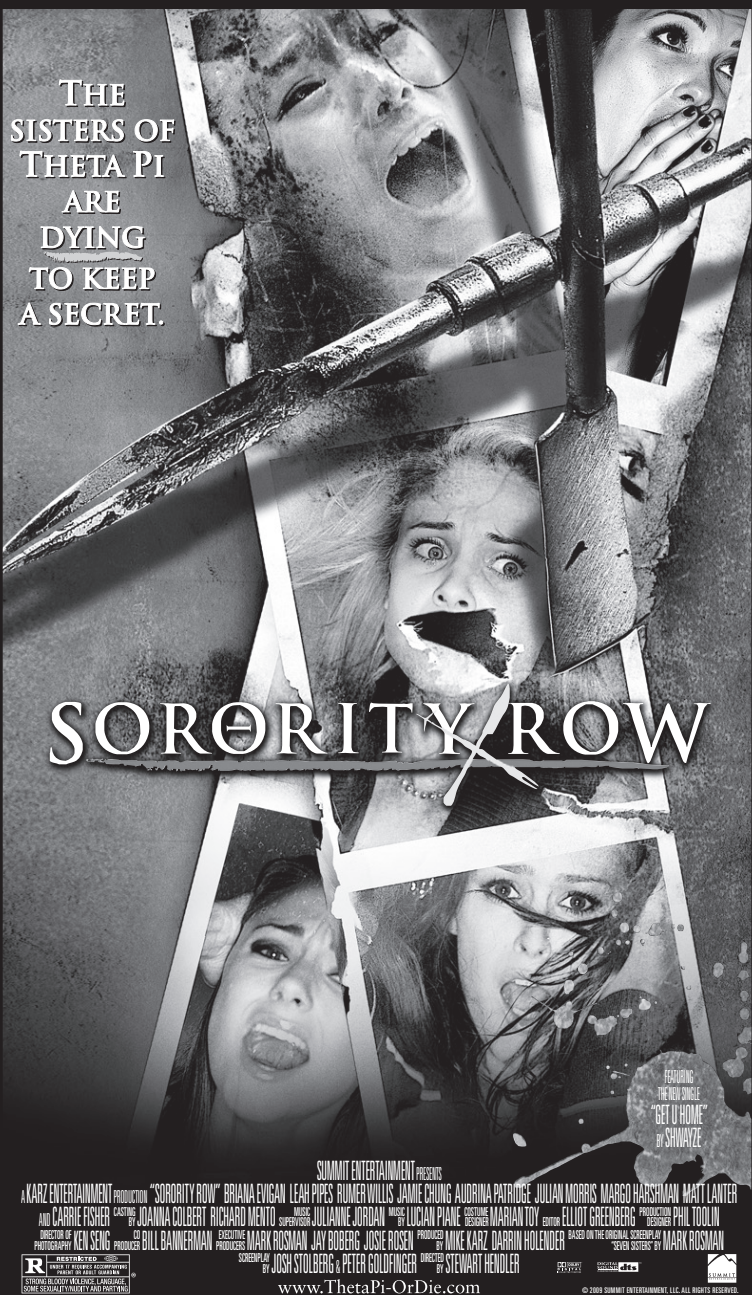
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### FILM

#### ONGOING CONT>>

Flame and Citroen (2:10) Opera Plaza.  
Food, Inc. (1:34) Red Vic.  
Gamer (1:36) 1000 Van Ness.  
G.I. Joe: The Rise of Cobra (1:47) SF Center.  
Hae Un Dae (2:10) Four Star.  
The Hangover (1:45) Castro, 1000 Van Ness.  
The Hurt Locker (2:11) Castro, Embarcadero, Shattuck.  
In the Loop (1:49) Albany, Embarcadero.  
Inglourious Basterds (2:30) Albany, Grand Lake, Marina, 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki.  
Irene in Time (1:35) Opera Plaza.  
It Might Get Loud (1:37) Lumiere, Shattuck.  
Julie and Julia (2:03) Empire, 1000 Van Ness, Piedmont, SF Center, Sundance Kabuki.  
Moon (1:37) Opera Plaza.  
My One and Only (1:48) Embarcadero, Shattuck.  
9 (1:19) Grand Lake, 1000 Van Ness, SF Center, Sundance Kabuki.  
Ponyo (1:40) Shattuck, Sundance Kabuki.  
The September Issue (1:28) Albany, Empire, Sundance Kabuki.  
Silhouette City (1:28) Roxie.  
Still Walking (1:54) Lumiere, Shattuck, Smith Rafael.  
Sorority Row (1:32) 1000 Van Ness.  
Taking Woodstock (2:00) California, Piedmont, 1000 Van Ness, Sundance Kabuki.  
The Time Traveler's Wife (1:48) 1000 Van Ness.  
Tony Manero (1:38) Sundance Kabuki.  
Tyler Perry's I Can Do Bad All By Myself (1:53) 1000 Van Ness.  
Up (1:36) SF Center.  
Whiteout (1:41) 1000 Van Ness.  
A Woman in Berlin (2:11) Four Star, Presidio.

#### first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.  
Balboa 38th Ave/Balboa. 221-8184, www.bal-boamovies.com.  
Bridge Geary/Blake. 267-4893.  
Century Plaza Noor off El Camino, South SF. (650) 742-9200.  
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Marina Theatre 2149 Chestnut. www.intsf.com/marina\_theatre  
Metreon Fourth St/Mission. 1-800-FANDANGO.  
Metro Union/Webster. 931-1685.  
1000 Van Ness 1000 Van Ness. 1-800-231-3307.  
Opera Plaza Van Ness/Golden Gate. 267-4893.  
Presidio 2340 Chestnut. 776-2388.  
SF Centre Mission between Fourth and Fifth sts. 538-8422.  
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> legal notices

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0321753-00 The following person is doing business as **FARMER AND FARMER LLC**376 Hill Street, San Francisco, CA 94114. Farmer and Farmer LLC, 376 Hill Street, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/05/2008. Signed Farmer and Farmer LLC. This statement was filed by Jeanette Yu on August 4, 2009. **#35250. September 2, 9, 16, 23, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0321895-00 The following person is doing business as **ABOUT-FACE**, 369 27th ST., SAN FRANCISCO, CA 94131. ABOUT-FACE MEDIA LITERACY INC., CALIFORNIA 369 27th ST., SAN FRANCISCO, CA 94131. This business is conducted by a CORPORATION. Registrant commenced business under the above-listed fictitious business name on the date March 24, 2009. Signed Jennifer Berger. This statement was filed by Jeanette Yu on August 11, 2009. **August 26, September 2, 9 & 16, 2009 #35001**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0321998-00 The following person is doing business as **FRESH LOCAL MUSIC**245 Genebern Way, San Francisco, CA 94112. Karen B. Segal, 245 Genebern Way, San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/17/2009. Signed Karen B. Segal. This statement was filed by Mariedyne L. Argente on August 17, 2009. **#35245. August 26, September 2, 9, & 16, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322012-00 The following person is doing business as **PINEDA PAZ MOVING**109 Del Monte Ave., South San Francisco, CA. 94080. Dany Omar Paz, 3730 Madera Way, San Bruno, CA 94066. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/17/2009. Signed Dany Omar Paz. This statement was filed by Maribel Jaldon on August 17, 2009. **#35243. August 26, September 2, 9, & 16, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322032-00 The following person is doing business as **MINT**, 100 Larkin Street, San Francisco, CA 94102. Mike Nasra, 800 Hacunda Way, Millbrae, CA 94030. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/18/09. Signed Mike Nasra. This statement was filed by Jennifer Wong on August 18, 2009. **#35241. August 26, September 2, 9, & 16, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322099-00 The following person is doing business as **VIN AMBASADOR**257 States Street, San Francisco, CA 94114. Classic Wine Tours, Inc. CA , 257 States Street, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08-27-09. Signed Andres Martell. This statement was filed by Mariedyne L. Argente on August 20, 2009 **#35247. September 2, 9, 16, 23, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322131-00 The following person is doing business as **HOUSE OF COMMONS**4107 California Street, #3, San Francisco, CA 94118. Joseph Ison, 4107 California Street #3, San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/24/2009. Signed Joseph Ison. This statement was filed by Mariedyne L. Argente on August 24, 2009. **#35244. August 26, September 2, 9, & 16, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322141-00 The following person is doing business as **JUSTICE GRACE VINEYARDS**441 A 14th Street, San Francisco, CA 94103. Justice Grace Revival, LLC, 441 A 14th Street, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 03-17-2005. Signed Eric Cohen. This statement was filed by Mariedyne L. Argente on August 24, 2009. **#35249. September 2,9,16,23**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. **A-0322155-00** The following person is doing business as**SAN FRANCISCO FORENSIC INSTITUTE, CHRIS A. FLINTON, 4817 CALDERWOOD COURT, OAKLAND, CA 94605** 870 MARKET STREET, SUITE 1107, SAN FRANCISCO, CA 94102. This business is conducted by AN INDIVIDUAL. Registrant commenced business under the above-listed fictitious business name on the date 10/01/2008. Signed CHARLES A. FLINTON. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on August 24, 2009. **Publication dates: September 2, 9, 16 & 23, 2009. L#35002.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322192-00 The following person is doing business as **MAID PRO**1550 Bryant Street, Suite 154, San Francisco, CA 94103. AGE ENTERPRISES INC. CA. 1550 Bryant Street, Suite 154, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 04-01-2009. Signed Alton Wong. This statement was filed by Maribel Jaldon on August 26, 2009 **#35248. September 2, 9, 16, 23, 2009.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-09-546262. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Pamela S Piccinini for change of name. TO ALL INTERESTED PERSONS: Petitioner **PAMELA S PICCININI** filed a petition with this court for a decree changing names as follows: Present Name: PAMELA S PICCININI. Proposed Name: **ISSABELLA INNOCENTI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 19, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on September 9, 2009. Endorsed Filed, San Francisco County Superior Court of California on September 9, 2009 by Gordon Park-Li, Clerk. **Publication date(s): September 16, 23, 30 and October 7, 2009. L#355001.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322232-00 The following person is doing business as **ART DEBUTANT** 83 McAllister Street, Apt. 108. San Francisco, CA 94102. Natalia M. Rivera, 83 McAllister Street, Apt. 108. San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/26/2009. Signed Natalia Rivera. This statement was filed by Magdalena Zevallos on August 27, 2009. **#35251. September 2, 9, 16, & 23, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322267-00 The following person is doing business as **UPPER CRUST DELI AND GRILL**, 5100 3rd Street, San Francisco, CA 94124. Yousef Gheith, 21 Westridge Avenue, Daly City, CA 94105. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/20/09. Signed Yousef Gheith. This statement was filed by Magdalena Zevallos on August 31, 2009. **#355003. September 16, 23, 30 and October 7, 2009.**



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Office hours are 8:30 - 5:30pm, Monday - Friday

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322413-00 The following person is doing business as **KEY GROWTH REAL ESTATE**, 31 Theresa Street, San Francisco, CA 94112. Julie Ho Wong, 31 Theresa Street, San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09/09/09. Signed Julie Ho Wong. This statement was filed by Mariedyne L. Argentine on September 09, 2009.

**#355002, September 16, 23, 30 and October 7, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322223-00 The following person is doing business as **SYMPHONIC FINISHING** 335 Hearst Ave. San Francisco, CA 94112. Andres Marquez, 335 Hearst Ave. San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08-27-09. Signed Andres Marquez. This statement was filed by Lena Lee on August 27, 2009.

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322441-00 The following person is doing business as **THREE PEARS CATERING** 171 Duncan Street, San Francisco, CA 94110. Maya Stein, 171 Duncan Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/2006. Signed Maya Stein. This statement was filed by Jeanette Yu on September 10, 2009. **#35254. September 16, 23, 30, October 7, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322474-00 The following person is doing business as **TARGET MODE SOLUTIONS, CIVISMTP** 55 Crestline Drive, Apt. 1 San Francisco, CA. 94131 Leyla Alieva, 55 Crestline Drive, Apt. 1, San Francisco, CA. 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09-11-2009. Signed Leyla Alieva. This statement was filed by Jeanette Yu on September 11, 2009. **#35255. September 16, 23, 30 and October 7, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322500-00 The following person is doing business as **Costellos Forest Tree Service, Inc.** 3801 3rd St. #1097, San Francisco, CA 94124-1409. Urban Forest Tree Service, INC. 3801 3rd St. #1097, San Francisco, CA. 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 04-01-08. Signed Thomas Mullin. This statement was filed by Magdalena Zevallos on September 14, 2009. **#35254.**  
**September 16, 23, 30 and October 7, 2009.**

**NOTICE OF APPLICATION FOR CHANGE  
IN OWNERSHIP OF ALCOHOLIC BEVER-  
AGE LICENSE.** Date of Filing Application:  
August 12, 2009. To Whom It May Concern:  
The name of the applicant is: **Wu Zhi  
Quan.** The applicant listed above is applying  
to The Department of Alcoholic Beverage  
Control to sell alcoholic beverages at: 2346  
Lombard Street, San Francisco, CA 94123-  
2602. Type of License Applied for: 41- ON-  
SALE BEER AND WINE - EATING PLACE.  
Publication date: **August 26, September  
2, 9, & 16, 2009. L#35238.**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: September 3, 2009. To Whom It May Concern: The name of the applicant is: **BANKS MARCEL NATHANIEL**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 5176 3RD ST., San Francisco CA, 94124-2302. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: **September 16, 2009, 2009 L#35252.**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: September 9, 2009. To Whom It May Concern: The name of the applicant is **LUSH LOUNGE**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1221 Polk Street, San Francisco, CA 94109-5543. Type of License Applied for: 48- ON-SALE GENERAL PUBLIC PREMESIS. Publication date: **September 16, 23, 30 2009. L#35253.**

ORDER FOR PUBLICATION OF SUMMONS.  
CASE NUMBER **FDI-08-768129** NOTICE  
TO RESPONDENT (Aviso Al Demandado):  
KHULAN TSENDUREN. THE PETITIONER'S  
NAME IS (El nombre del demandte es):  
GARY PUNIKVERSKY.  
Upon reading and filing the evidence  
consisting of a declaration as provided  
in Section 415.50 CCP by Petitioner Gary  
Punikversky, and it satisfactorily appearing  
therefrom that the Respondent Khulan  
Tsenduren, cannot be served with reason-  
able diligence in any other manner specified  
in Article 3, Chapter 4, Title 5 of the Code of  
Civil Procedure, and it also appearing from  
the verified complaint or petition that a good

cause of action exists in this action in favor of the Petitioner, therein and against the Respondent, and that the said Respondent Khulan Tsendsuren, is a necessary and proper party to the action.

NOW, on motion of Gary Punikversky. Pro Per or Attorney (s) for the, Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in to be determined by the Petitioner a newspaper of general circulation published at to be determined by Petitioner. California, hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks.

IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or petition in this action be forthwith deposited in the United States Post Office, post-paid, directed to said Respondent, if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication.

On the fourth week of publication, 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent.

The name and address of the court is (El nombre y direccion de la corte es): SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 MCALLISTER STREET, SAN FRANCISCO, CA 94102. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es): Gary Punikversky, Confidential Address.

Endorsed FILED San Francisco County Superior Court on August 10, 2009 by Gordon Park-Li, Clerk **August 26, September 2, 9, 16, 2009. L # 35242**

**SUMMONS (Citacion Judicial) CASE  
NUM: (numero Del Caso): CGC-09-  
484397, NOTICE TO DEFENDANTS:(Aviso  
Al Demandado): **Pabloe Isarrualde and  
DOES 1 through 20, inclusive. YOU  
ARE BEING SUED BY PLAINTIFF:(Lo Esta  
Demandando El Demandante): **CHARUN  
KIETBUMRUNGKUL******

You have 30 calendar days after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court for a fee waiver form. If you do not file on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)). The California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), or by contacting your local court or county bar association.

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 que los ENTREGUES esta citación y papeles  
 legales para presentar una respuesta por  
 escrito en esta corte y hacer que se en-  
 tregue una copia al demandante. Una carta  
 o una llamada telefónica no lo protegen. Su  
 respuesta por escrito tiene que estar en for-  
 mato legal correcto si desea que procesen su  
 caso en la corte. Es posible que haya un  
 formulario que usted pueda usar para su  
 respuesta. Puede encontrar estos formu-  
 larios de la corte y más información en el  
 Centro de Ayuda de las Cortes de California  
 ([www.courtinfo.ca.gov/selfhelp/espanol/](http://www.courtinfo.ca.gov/selfhelp/espanol/)),  
 en la biblioteca de leyes de su condado  
 o en la corte que le quede mas cerca. Si  
 no puede pagar la cuota de presentación,  
 pida al secretario de la corte que le de un  
 formulario de exención de pago de cuotas.  
 Si no presenta su respuesta a tiempo, puede  
 perder el caso por incumplimiento y la corte  
 le podrá quitar su sueldo, dinero y bienes  
 sin mas advertencia.  
 Hay otros requisitos legales. Es recommend-  
 able que llame a un abogado inmediata-  
 mente. Si no conoce a un abogado, puede  
 llamar a un servicio de remisión a aboga-  
 dos. Si no puede pagar a un abogado, es  
 posible que cumpla con los requisitos para  
 obtener servicios legales gratuitos de un  
 programa de servicios legales sin fines de  
 lucro. Puede encontrar estos grupos sin  
 fines de lucro en el sitio web de California  
 Legal Services, ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)),  
 en el Centro de Ayuda de las Cortes de  
 California, ([www.courtinfo.ca.gov/selfhelp/espanol/](http://www.courtinfo.ca.gov/selfhelp/espanol/)),  
 o poniéndose en contacto con la corte  
 o el colegio de abogados locales.  
 The name and address of this court is: (El  
 nombre y dirección de la corte es):  
**Superior Court, San Francisco; 400  
 McAllister St., San Francisco, CA  
 94102**  
 The name, address, and telephone number  
 of plaintiff's attorney, or plaintiff without an  
 attorney, is: (El nombre, la dirección y el  
 número de teléfono del abogado del  
 demandante, o del demandante que no  
 tiene abogado, es):  
**Plaintiff's Attorney: JONATHAN L.  
 PIPER 870 MARKET STREET, SUITE  
 945, SAN FRANCISCO, CA 94102; tel  
 415-362-6286**  
 Date: (Fecha): July 10, 2009. Gordon Park  
 Clerk, by (Secretary), Katherine Feinstein,  
 Judge of the Superior Court (Adjudante) (For  
 proof of service of this summons, use Proof  
 of Service of Summons, (POS-010)). (Para  
 prueba de entrega de esta citación use el  
 formulario Proof of Service of Summons,  
 (POS-1010)).  
 NOTICE TO THE PERSON SERVED: You are  
 served as an individual defendant. **August  
 26, September 2, 9, & 16, 2009**  
**L#35240**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-09-546219. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. Rm. 103, San Francisco, CA 94102. PETITION OF Liu, Qiu Cen for change of name. TO ALL INTERESTED PERSONS: Petitioner **Liu, Qiu Cen** filed a petition with this court for a decree changing names as follows: Present Name: LIU, QIU CEN. Proposed Name: **CATHERINE QIU CEN SHUM**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING DATE: November 3, 2009. Time: 9:00 AM Room - 218. Signed by James J McBride, Presiding Judge on August 20, 2009. Endorsed Filed, San Francisco County Superior Court of California on August 20, 2009 by Gordon Park-Li, Clerk. **Publication date(s): August 26, September 2, 9, & 16 2009. L#35239.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-09-546243. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF William Henry Yates III for change of name. TO ALL INTERESTED PERSONS: Petitioner **WILLIAM HENRY YATES III** filed a petition with this court for a decree changing names as follows: Present Name: WILLIAM HENRY YATES III. Proposed Name: **BLAISE YATES**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 10, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on September 2, 2009. Endorsed Filed, San Francisco County Superior Court of California on September 2, 2009 by Gordon Park-Li, Clerk. **Publication date(s): September 16, 2009, 30 and October 7, 2009. L#355004.**

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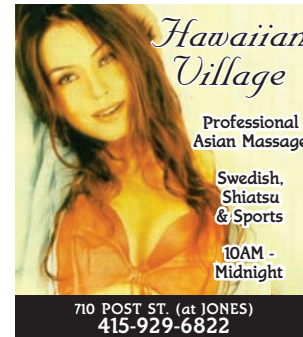
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## The swinging door

By Andrea Nemerson  
andrea@mail.altsexcolumn.com

### Dear Andrea:

I'm not sure what to do. My boyfriend and I have a good connection, but when it comes to sex, we seem to be on different wavelengths. He enjoys trying new things and exploring his and my sexuality. Because of his playfulness in bed, I have discovered more about my own body than I have with anybody else. But sometimes it feels like I end up agreeing to try new things more to please him than to please me — even if I end up enjoying them. He recently mentioned opening our bedroom as a couple and I'm not sure what to say. If I open this door and walk through, is it possible to turn back?

Love,  
Hesitating

### Dear Tate:

As much as I am an un-fan of people pressuring other people to do sex things, and of people agreeing to do sex things they don't want to do, it sounds like your boyfriend's playfulness has, up to now been good for both of you. So perhaps it's time to reframe the "agreeing" to try things as being offered new opportunities and deciding to accept them.

Or not. If you feel in any way that he would be mad at you or disappointed in some relationship-changing way if you decided to take a pass on anything then the set-up, it's just a skootch less consensual than I would like. Do be sure that you feel completely empowered to not do it, whatever it is. But on the surface, at least, it really doesn't sound non-c to me. As long as you can say no, why not give yourself permission to enjoy saying yes?

But that was the easy part. Anything you and a

single, trusted partner can get up to, no matter how complicated, can easily be called off whenever, provided you generally get on well and assume the best of each other and know how to talk through a disappointment or an embarrassment. Now, bring in a third (or fourth?) party ...

Do you have any more specifics about what he means by "opening up your bedroom?" Or was your boyfriend thinking of organized "swing" parties or houses? Has he done the research? I don't know where you are, of course, but there are just plain fewer of these than there used to be, and most have a pronounced bias toward heterosexuality and recreational lesbianism — that is to say, big polymorphous puppy piles and male/male partnering are out, and women just plain get more action than men do. This may sound titillating in theory, provided he is one of those guys who at least imagines enjoying watching. In practice, it can be less than fun for the guy and much less than fun afterward when you both have to have a big stupid fight about it.

In short, you need to know what he has in mind before you can either agree or form a well-reasoned objection. And in answer to your original question, yes, one can turn back — swinging doors swing both ways — but somebody may not want to. You can neither know which one of you that will be, nor how you'll feel about it when it happens. Proceed with caution, and do not let this be one of those things you do to please the fella.

Love,  
Andrea

See Andrea's other column at [carnalnation.com](http://carnalnation.com).

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